

THE ILLUSTRATED LONDON NEWS



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THE GUILD OF LITERATURE AND ART.

We notice with pleasure that an attempt is to be made to unite the literary confraternity in support of a scheme for the mutual advantage of all who make literature their profession. It is not the first attempt of the kind with the history of which we are familiar, but we sincerely hope that the movement will be more successful than those which have preceded it, and that the attention of literary men and of the friends of literature will be kept to the subject, until something worthy of this great cause be accomplished. It is because we honour and esteem the professors of literature, and because we have the highest possible appreciation of their social importance in a time, and more especially at the present time, when the powers

of literature for good and for evil have been so vastly increased, that we hope literary men will consider the subject in all its bearings, upon themselves in the first place, and upon society in the second; and that they will take on this, as on other matters of public concern, the high and dignified position which the world is willing to accede to them.

The scheme at present on foot is the establishment of a guild of literature and art. We think the name ill chosen; for "guild" suggests the close monopolies of the middle ages, and the word has no connexion with literature. But on that point we need not dwell. Sir Edward Bulwer Lyton has generously given a piece of ground to build a house or home for authors in the decline of their life or their powers, and has even more generously written a play, the

pecuniary proceeds of which are destined to form a nucleus for the permanent endowment of the institution. A number of literary men and artists have engaged to perform this play in the principal towns of the kingdom, and it is likely that a very handsome sum will thus be raised. But the institution is not to be eleemosynary:—

It is proposed (says the prospectus) to open, at a Life Office of acknowledged respectability and capital, a Branch Insurance and Provident Society, solely for the professors of literature and of art.

Within the former term are understood to be comprehended all writers, of either sex, of original works or dramas, or of not less than twenty original papers in periodicals. This limitation is intended to exclude accidental contributors to periodicals, who may not be attached to literature as a profession. Within the latter term all painters and sculptors who make the Fine Arts their profession





ECCA HEIGHTS PASS, NEAR GRAHAM'S TOWN.

agreements from England at once, than to prolong the war for an indefinite period by endeavouring to crush the rebellion with the troops on the spot, who are too few to effect anything of consequence, entailing an ultimate ruinous expense, as many more will have to be brought before there can be a semblance of security on the frontier. Moreover, it should be remembered that the Hottentots cannot be kept in the field for ever, and that the time for which they were first enlisted has already half expired.

The defection of the Cape Mounted Riflemen greatly encouraged the Kaffirs, who assumed an insolent tone, and even attacked some men with a waggon within two miles of King William's Town; two of the Englishmen accompanying it were severely wounded, and the party had some difficulty in reaching that place.

With respect to events within the colony, it was confidently hoped that the capture and dispersion of the Fort Armstrong traitors would have had a most salutary effect upon the tribes in arms against the colonists; but the temporary

re-occupation of the Kat River districts by rebel bands, in consequence of the numerous calls upon the services of troops, and other untoward events, speedily dispelled any such expectations. The further proceedings of General Somerset in this district on the 25th and 26th of February, and the capture of a quantity of booty and a number of waggons at Phillippot, Eland's Post, and other places on the Kat River, will be found in his despatch.

During the operations against Fort Armstrong, and upon other occasions, the eagerness of our Fingoes allies to capture cattle, whether belonging to friends or foes, has caused their commanders much trouble, while the chaotic confusion of races, and the diversity of interests among the frontier inhabitants, render the conducting of the war in a satisfactory manner one of the most arduous undertakings possible.

On the north-east the Tambookies are kept in check by the Burgheers, but a small party under Commissioner Cole, of about 140 men, composed of Boers, English, Bastards, and Hottentots, who advanced from Sterkspruit

against the chief Morolae, unsupported, met with a severe reverse, and the English lost nine of their number, who were killed. The troops under Major Warden happily came up and saved the remainder of the party.

Small parties of Kaffirs are in the colonies doing much mischief; but the occupation of Kaffaria by the troops under Sir H. G. Smith has, no doubt, prevented their swarming in the Addo Bush and their other favourite lurking-places in former wars.

THE ILLUSTRATIONS.

The Ecce Heights Pass, leading from Graham's Town to Forts Brown and Beaufort, forms the subject of our Illustration this week. An excellent road has been constructed, connecting those distant posts with headquarters, by the late Lieutenant-Colonel Selwyn, of the Royal Engineers. The amount of labour necessary to effect this was enormous, the entire being what is technically termed side formation in the red sandstone rock, which had to be effected by the labour of a few Sappers, and details of men from the other corps. The point from whence our Sketch is taken is known by the name of Selwyn's Nose, from the fact of Colonel Selwyn's horse having fallen with him at this point, by which accident he sustained a severe fracture of that organ; and with that proneness to the ludicrous which characterises military life, the Sappers, very much to the annoyance of their commander, gave it its present appellation. This point is distant about eight miles from Graham's Town.

The second Illustration shows a waggon of the colonists attacked by a party of Kaffirs.

MEDAL

PRESENTED BY THE DANISH PEOPLE TO THE VOLUNTEERS FROM SWEDEN AND NORWAY WHO FOUGHT IN THE DANISH BARRS IN THE LATE WAR.

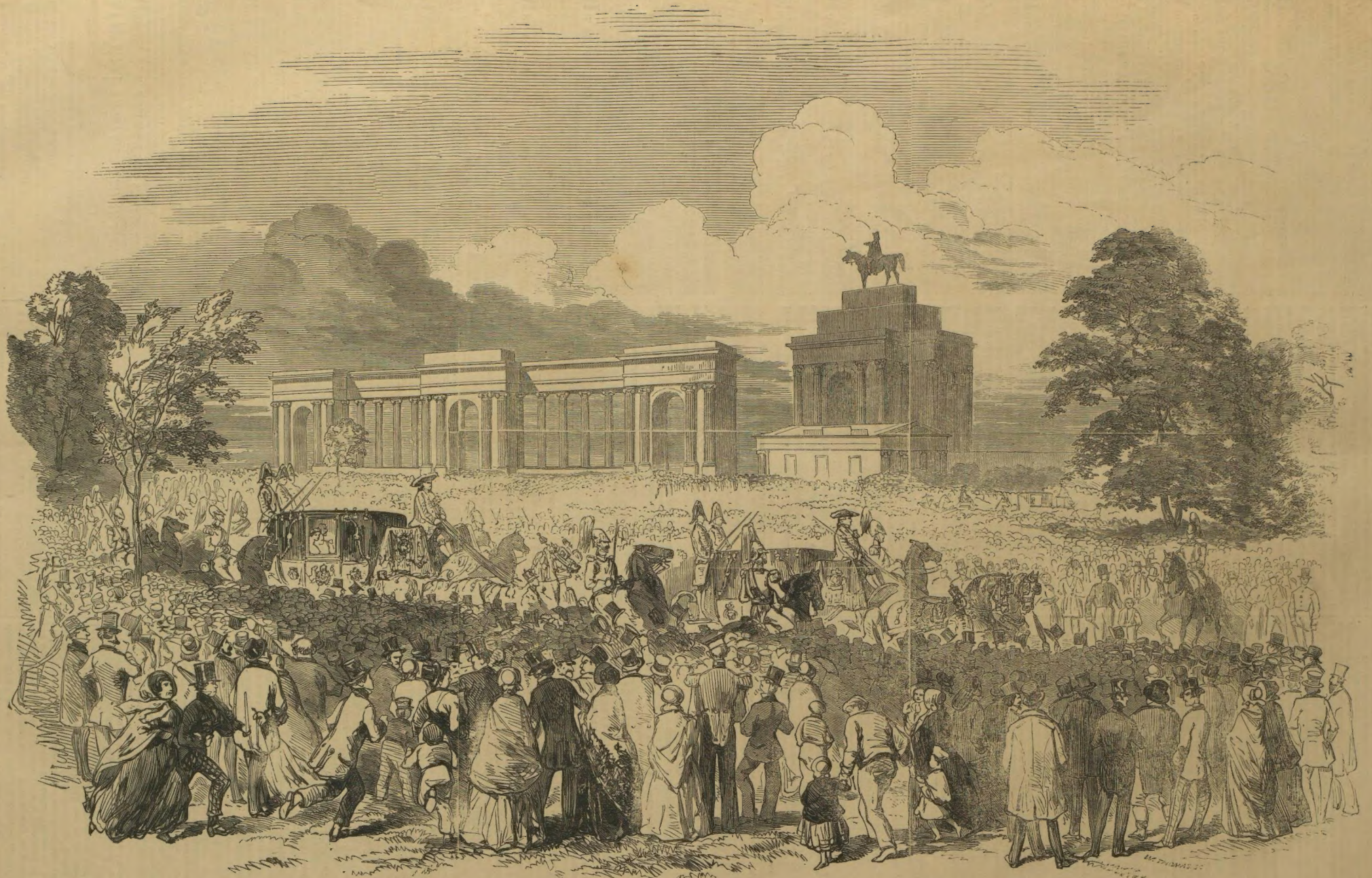


This interesting Medal has been struck in memorial of the volunteer services of Swedes and Norwegians, who shared the dangers of the Danish people in their late war for the maintenance of the union of Schleswig with the Danish monarchy. The design is intended allegorically to represent the spirit which animated the Scandinavians in that great struggle. The principal figure on the obverse is "Heimdal," the Guardian of Heaven, who stands as sentinel at the bridge of "Bifrost" (the rainbow), to give notice of the approach of strangers or of danger, by blowing his horn "Gjallar." About him it is told in the "Edda" (see Frye's "Gods of the North," XLVII.), that he is constantly on the alert to prevent surprise on the part of the giants, that he was born of nine mothers, that he had a tooth of gold, could do without sleep, see at a distance of a hundred miles as well by night as by day, hear wool grow on the backs of sheep, and grasses shoot. He is represented on the Medals with his robe flying and his sword drawn, blowing his horn; before him is his symbol, the cock, shaking its wings and crowing; under the arch is the constellation of Ursa Major. The Danish motto is taken from an old song of the giants, in the poetic Edda, and may be thus rendered into English: "Now stands the battle near Jutulund." On the reverse is seen an old northern war-ship (the drawing taken from the Gobelins of Bayeux) under full sail. Two men are standing in the bow one of them stretching out his right arm as if saluting, whilst with the left hand he holds the hilt of his sword; the other is shading his eyes with one hand, as if better to see the shores they are approaching, whilst supporting the other arm on a scimitar. Two shields are seen on the mast, and on the one the arms of Norway, the lion, on the other the three Crowns of Sweden. Odin's two favourite ravens are seen flying round the ship. The motto, which is likewise from a favourite song of one of the old Scythians, says, "And the tide brings them on towards Denmark." Underneath: "To the volunteers from the brother countries."

This Medal (of which three only exist in gold; 360 in silver, for the volunteers; and 400 in bronze) has been beautifully executed by a young artist, P. Petersen, of Copenhagen; and the requisite funds were entirely raised by small voluntary subscriptions.



ATTACK ON COLONISTS' WAGGON, BY KAFFIRS.



HYDE-PARK ON THE FIRST OF MAY.

SAILORS' HOME ASYLUM.—The annual meeting of this society w

Just previous to the departure of the *Hollespost* mail screw-steamship from Sierra Leone, on the 24th ult., the commissioners sent by me Governor to treat with the chiefs of the Nuneh and Pongo rivers, had succeeded in their negotiations with the chiefs of Nanceh, but those of Pongo had not yet accepted the propositions of the commissioners. The success and result of this communication is likely to be attended with great advantage to those British merchants who trade on that part of the coast.



FLYING DUT MAN, WINNER.

VOLTIGEUR.

YORK SPRING MEETING.—GREAT NATIONAL MATCH FOR £1000.



EXHIBITION OF THE ROYAL ACADEMY.—"THE MOTHER" (SCULPTURE).—BY J. H. FOLEY, A.

ROYAL ACADEMY EXHIBITION.

(SECOND NOTICE.)

We have paid another visit (a fourth) to the Royal Academy Exhibition; have listened to the arguments made use of by Royal Academicians and Associates in favour of their belief that this year's Exhibition is one of unusual excellence; and with patient attention have read the leading criticisms of the daily and weekly press upon the merits of the collection. We have done all this, and can see nothing to alter in what we ourselves have written on the subject.

The Exhibition is hardly above the level. New points of beauty, in certain pictures, have, we admit, been brought to view by some of the subtler critics of the press; and a few pictures, not of obvious excellence, placed more immediately under our attention; but the impression remains the same; and, had our criticisms been printed in the same week in which the Exhibition opened, it would have agreed in all the main points of admiration and objection with our contemporaries.

The Academicians lay great stress on the beauty and propriety of the mottoes appended to the catalogue; and some, in their wholesale admi-

ration of the Forty, have gone so far as to recommend their collection into a little volume, with comments by Sir Charles Eastlake.

The early mottoes were given by Dr. Johnson. The first is:—

Major rerum mihi nascitur ordo.—VIRGIL.

The second, from the same poet is:—

Et vires acquirit eundo.

While the motto for the present year is:—

The pencil speaks the tongue of every land.—DAYDEN.

"Art speaks all languages." It will be seen that the Academicians have come at last to our English poets for quotations. The Forty are now without a Fuseli; for, though a schoolboy might supply an apt quotation from Horace or Virgil, there are some in the Academy like Nollekens and Northcote, who could not translate the simplest motto expressed in the simplest Latin. They have been busier with Titian's palette than the Latin dictionary.

The most glaring picture in the Middle Room is the large full-length portrait of Cardinal Wiseman, by T. Brigstocke, placed, wickedly

enough, immediately opposite Mr. Cope's touching story of "The Martyrdom of Laurence Saunders, the second of the Protestant Martyrs in the third year of Queen Mary." Oddly enough, the Cardinal seems to be superintending the martyrdom of poor Saunders. We cannot say anything in praise of Mr. Brigstocke's portrait. He has not done justice to Cardinal Wiseman. Mr. Cope, on the other hand, has told his story of the martyrdom in a manner almost too painful; but he has told it well though a certain greyness of tone throughout seriously interferes with the beauty of the picture.

For comprehensive grasp of mind, the leading picture of the Middle Room is, on this occasion—what it seldom is when it is the best also—the largest in the room. We refer to the spirit-stirring picture by Mr. F. Madox Brown, entitled "Geoffrey Chaucer Reading the Legend of Custance to Edward III. and his Court, at the Palace of Sheen, on the anniversary of the Black Prince's Birthday."

Edward III. is seated in the dais-chair in front of Chaucer. On his left are Edward Prince of Wales (represented in his last illness), and Johana, "The Fair Maid of Kent," his Princess; at their feet is their child, afterwards Richard II.; behind these are seated the Princess Margaret (memorable for her learning, and her regard for Chaucer), and her sister, the Princess Royal. Seated



EXHIBITION OF THE ROYAL ACADEMY.—"THE SQUIRE'S PEW"—PAINTED BY T. F. MARSHALL.

The bill at present in the House of Commons for the well ordering of common lodging-houses has been printed. Its object is to place under police common lodging-houses, with regard to the cleanliness, ventilation, &c. as also to remedy contagious diseases. The bill was brought forward by Lord Ashley.

EPITOME OF NEWS—FOREIGN AND DOMESTIC.

The leaders and many distinguished members of the Whig party have presented the Right Hon. Henry Tudor, M.P. for Devonport, and formerly Secretary of the Treasury, with a splendid canister, as a testimonial of their high personal regard for him, and also as a mark of their confidence in his capacity of reform, more especially during the four years he has filled the most difficult of all official trusts, Secretary to the Treasury. The canister and plate have been most beautifully executed by the Messrs. Garrard.

At a meeting of the Corporation of London, held at the Guildhall, on Saturday, the 12th inst., the subject of the canister was brought up, and given to the distinguished foreigners who have visited the metropolis upon the occasion of the Great Exhibition of All Nations and a committee was appointed to consider and report upon the most eligible means of accomplishing that object in the future. The subject was then referred to the next meeting, and it is every reason to believe that the Corporation will do the most creditable thing.

The Clothworkers' Company, of which the Right Hon. the Lord Mayor is a member, and his Lordship was a master when the grand entertainment was given to the late Sir Robert Peel at the Clothworkers' Hall, are about to invite a number of the most distinguished foreigners to dine with them at a banquet at their hall on an early day. It is said that the other companies are preparing to show the light with which they can put in the character of the citizens of London for hospitality. There will be, it is hoped, a most strenuous rivalry.

The total amount of the constabulary force in Ireland, in the year 1880, was £262,183 14s. 6d. The total number of men in the service on the 1st of January, 1881, was 12,385: viz. 35 constabulary; 246 sub-inspectors; 334 head constables; 1716 constables; 335 acting constables; 5074 sub-constables. The number of horses was 372.

A storm burst over Boulogne on Sunday, producing some lamentable effects. The lightning struck the dome of the new cathedral, and broke down some of the ornamental work. It then broke into a house adjoining, and killed an infant in its cradle.

From a return, printed by order of the House of Commons, it appears that the total amount for the relief of the poor in the unions of Ireland, for the year ended 31st of September, 1880, was £1,433,106, of which £710,945 was spent in maintenance, £120,789 in outdoor relief, £151,053 in salaries and rations of officers, and £447,317 for other expenses. The number of persons relieved was 885,700 in the year.

A letter from Montreal says that the banks of the river Yamaska have fallen in, carrying away about seventy-two acres of land, with three houses and out-buildings, with a number of cattle and horses. One woman and two children are also said to have been drowned. The Yamaska is about twenty miles below Montreal.

The principal parties connected with the mining interests of South Australia have organised a society to encourage emigration direct from the English counties of Cornwall and Devonshire. Subscriptions have been commenced to provide a fund in aid of the object.

The last day of the Cape of Good Hope state that the want of a breakwater at Table Bay was very much felt. A slave or pirate had been seen thirty miles off Simon's Bay.

The population of Natal had been increased by fresh arrivals of emigrants. It is stated in accounts from Van Diemen's Land, that a movement had commenced for the establishment of a deep sea fishery on a large scale to the southward of the island. The trade of the colony is described as showing symptoms of revival. Gano of excellent quality has been discovered in abundance on islands near Shanks' Bay, which, upon export to the Mauritius, had realised from 28 to 210 per cent.

Nearly 420,000 tons of iron has just been secured for the Birmingham Freehold Land Society. We believe this makes nearly 800 freeholds, in addition to the 945 previously made by this society, or a total of more than 1700. These purchases will form another evidence of the immense power of union.

It is rumoured that Lord Charles Clinton will come forward at the next general election for the northern division of Nottinghamshire. The Berks Chronicle states, that the electors of North Hants are resolved to reject the Speaker and Mr. Portal, the present members, at the next election, and supply their seats with two Protectionists.

The gunmakers at Liege, who have recently suffered much from want of employment, have been actively engaged, in consequence of orders from foreign powers. One house alone has received an order to make 50,000 muskets for the Russian Government.

An Imperial ukase has been published at St. Petersburg, declaring Poland to be the sixteenth postal district of Russia. The English Consular Service (says the *Journal de Constantinople*), charged with regulating the boundaries between Turkey and Persia, having proceeded to Shuster, the ancient Sava, the winter residence of the Kings of Persia, caused excavations to be made there, and came on some columns 60 feet in length and 6 feet in diameter. He also discovered a tomb, and a mummy of a woman, with a bracelet on the arm, and a coralline and agate necklace round the neck.

M. Petit, the director of the Observatory of Toulouse, has published a note, stating that the earth is at present passing through a space where innumerable planetary corpuscles are interposed between it and the sun, and that the phenomenon must be attributed to the lowering of the temperature for some time back. It is probable, the note adds, that no material change will take place before the 15th of May, namely, Thursday last.

On Monday, while the Sardinian frigate the *Governale* was firing a salute on entering the roadstead of Cherbourg, one of her guns went off without being loaded, in consequence of the vent not being properly served, and killed two of her men.

The French agricultural show, consisting of breeding stock, agricultural instruments and machines, and different articles of agricultural produce was opened at Versailles, on Tuesday. The number of saloons and halls is about the same as last year, but the races have increased from 65 to 100. The number of boars has also considerably augmented. The instruments and machines are not so numerous as last year, and the produce is also much less. The distribution of prizes was to take place on the 15th inst., and the sale of the animals on the following day.

On Saturday the usual half-yearly document relative to railway accidents was printed by order of the House of Commons. In the half-year ending the 31st of December last there were 123 persons killed, and 188 injured. Nine passengers were killed, and 138 injured from causes beyond their own control. 11 passengers were killed, and 9 injured owing to their own misconduct or want of caution. 40 servants of companies or of contractors killed and 11 injured, owing to their own misconduct and want of caution; 20 trespassers and other persons, neither passengers nor servants of the company, killed, and 5 injured by crossing or walking on railways; one suicide.

The number of passengers conveyed by railway in the United Kingdom during the half-year ending last Dec. 31 amounted to 41,087,919. The length of railway open on the 30th of June last was 5305 miles, and on the 31st of December the length was 5621 miles, making an increase of 315 miles.

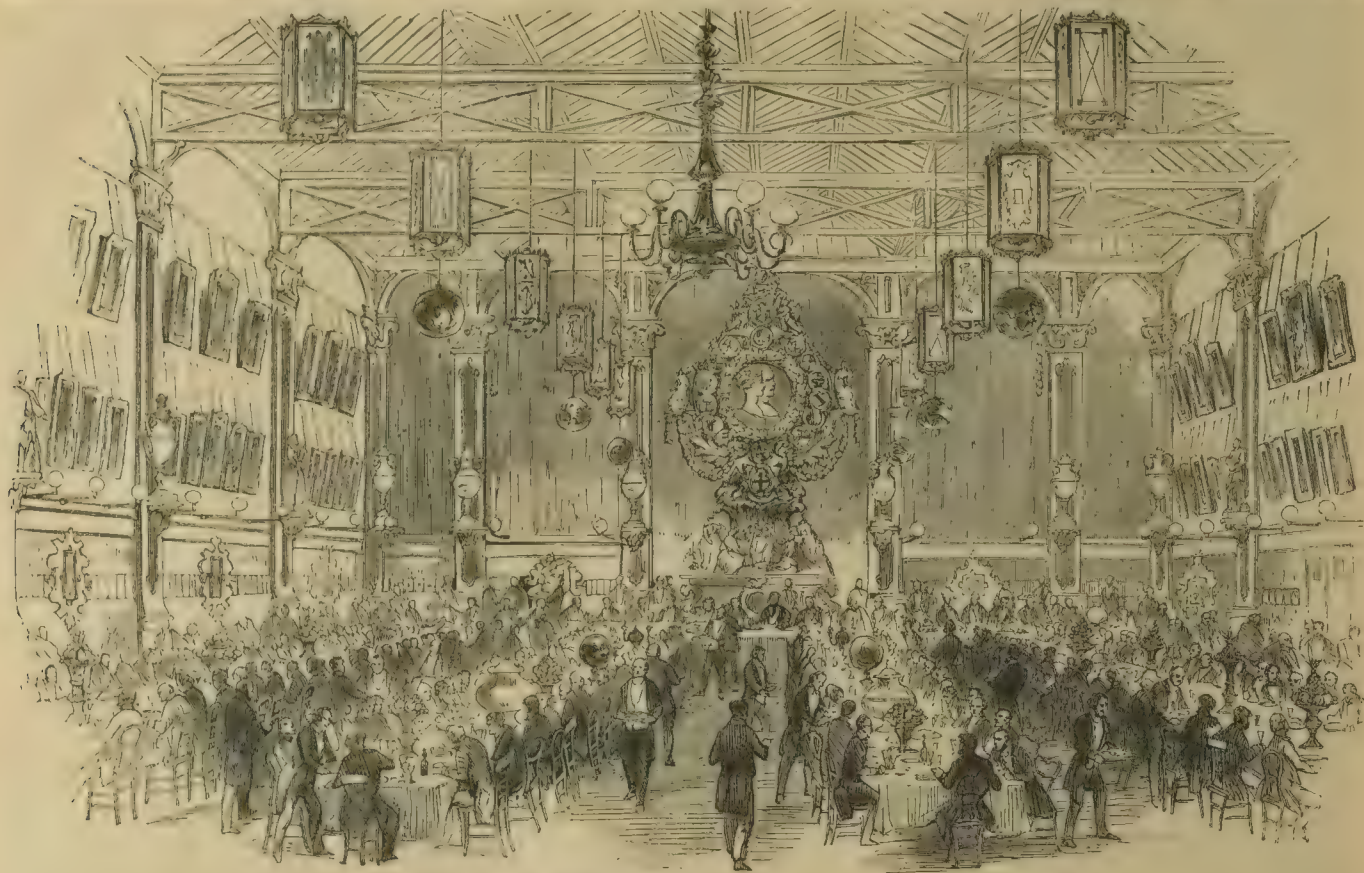
It is understood that the experiment made with the steam-jet, by Mr. Goldsworthy Gurney and Mr. Mather, of South Shields, in order to put out the fire in Lord Mansfield's coal-field, near Alloa, Clackmannanshire, has been completely successful, and that, in all probability, the fire is extinguished. The details, when furnished, will possess great interest.

From Ghent, in Belgium, we have received sad accounts from the neighbouring districts of the inundations caused by heavy falls of rain and snow. The rivers Escaut and Lys have overflowed; and the waters have risen 15 feet beyond the average gauge of winter, and the navigation is completely stopped. A considerable body of land has been overgrown at Sevegnen, Eke, Gavre, Asper, and Syn, and the water damage is extensive. The crops of rapeseed, &c. have suffered severely. The crop of rapeseed, &c. has suffered severely. The crop of rapeseed, &c. has suffered severely.

Intelligence has been received from the Civil Commissioner of the Seychelles Islands, to the effect that there is an almost total supply of guano in that region. These islands, about thirty in number, are a group resting on sand and coral in the Indian Ocean, north-east of Madagascar, between 3° and 6° south latitude, and 53° and 56° east longitude, and were formerly ceded to England, together with Mauritius, in 1810. No particulars have yet been given regarding the quality of the guano, but it is said to be of the best quality, and it is thought that it will afford the Peruvians in its chemical properties, it would prove of immense importance.

The joint committee, appointed by the debenture and shareholders of the company of Copper-Mines, report that the bill for the resuscitation of the company has been passed by the House of Commons, and has now passed a preliminary report by the chairman of Committees in the Lords; only two petitions have been presented against them, and they request the shareholders to raise up their contributions, so that the expense of the bill may be paid.

The Oxford University boat races will commence on Monday, the 1st inst., and be continued on the following dates:—Monday, the 29th; Tuesday, the 30th; Wednesday, the 31st; Thursday, the 1st; Friday, the 2nd; Saturday, the 3rd; Sunday, the 4th; Monday, the 5th; Tuesday, the 6th; Wednesday, the 7th; Thursday, the 8th; Friday, the 9th; Saturday, the 10th; Sunday, the 11th; Monday, the 12th; Tuesday, the 13th; Wednesday, the 14th; Thursday, the 15th; Friday, the 16th; Saturday, the 17th; Sunday, the 18th; Monday, the 19th; Tuesday, the 20th; Wednesday, the 21st; Thursday, the 22nd; Friday, the 23rd; Saturday, the 24th; Sunday, the 25th; Monday, the 26th; Tuesday, the 27th; Wednesday, the 28th; Thursday, the 29th; Friday, the 30th; Saturday, the 31st; Sunday, the 1st; Monday, the 2nd; Tuesday, the 3rd; Wednesday, the 4th; Thursday, the 5th; Friday, the 6th; Saturday, the 7th; Sunday, the 8th; Monday, the 9th; Tuesday, the 10th; Wednesday, the 11th; Thursday, the 12th; Friday, the 13th; Saturday, the 14th; 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THE METROPOLITAN SANITARY ASSOCIATION DINNER, AT BOYER'S "SYMPOSIUM," GORE HOUSE, KENSINGTON.—(SEE PRECEDING PAGE.)

LYCEUM THEATRE.

THE restoration to this stage of Madame Vestris is an event which will be greeted by the public. On Thursday week she re-appeared in "The Day of Reckoning," as the *Countess D'Arment*. Mr. Planche's Easter extravaganza, "The Queen of Frogs," still continues attractive. The course of the original story is pretty closely followed. *Grenouillette*, the loyal croaker, but benevolent at heart, in discharge of a debt of gratitude *Q Dulcibel* and her daughter,

the *Princess Carissima*, sets about their deliverance from the malevolent *Leona*, by first of all conveying intelligence of their imprisonment to *Fulminoso*, who forthwith descends by a private staircase to the centre of the earth, provided with a magic ring, which enables him to destroy all the monsters that oppose his progress, but which he is compelled to part with to the dragon *Fe-fu-fum*, as the condition of the release of the captives. They are instantly restored to their own gardens. Hither comes the elegant *Prince Nonpareil*, as suitor to

Princess Carissima; but the giant *Hi-ski-hi*, on behalf of the dragon, and by the prayers of *Fulminoso*, demands the surrender of the *Princess* to him, that he may marry or eat her at his pleasure. But *Grenouillette* interferes, and sends *Nonpareil*, properly accoutred, to despatch the dragon, which he does in single combat. But the dragon revives in the shape of the *Emperor of all the Bushes*, in love with *Grenouillette*. The nuptial bower of the *Queen of Frogs* and the *Emperor* forms the concluding scene, which, for magnificence, has never been surpassed.



SCENE FROM THE "QUEEN OF FROGS," AT THE LYCEUM THEATRE.

PRIZES FOR SUPERFINE CLOTHS.

IN our Journal of last week we briefly recorded the distribution, on Wednesday week, of prizes awarded to the successful competitors who, at the request of Mr. J. Bull, the well-known woollen merchant, of St. Martin's-lane, had entered the lists for producing certain cloths of the best possible quality.

It will be recollected that when the proposition for the Great Exhibition was first mooted, Messrs. Bull and Wilson were amongst the first in their trade to offer a stimulus to the ingenuity and skill of our British weavers. They offered two valuable gold medals to any person who should produce the finest black cloth, and the finest black doeskin of British manufacture with this limitation only, that



PRIZE MEDAL FOR SUPERFINE CLOTHS. DESIGNED AND EXECUTED BY G. G. ADAMS.

they should be wool-dyed, possess strength of fabric and excellence of finish, and be confined to no particular price. Considering that our foreign trade in woollen cloths has greatly declined within the last few years in consequence of the French and Germans having taken the lead of the English manufacturers in the American and Russian markets, the result of the above competition was looked forward to with considerable interest. The contest, it was generally admitted, would rest with the manufacturers of the West of England and Yorkshire. An able and impartial body of judges was appointed, and from amongst the many candidates who presented themselves they selected the following:—Messrs. J. and P. Appleby, of Stroud, Gloucestershire, for the best specimen of black cloth; and Mr. Helme also of Stroud, for the best specimen of black doeskin.

The prizes were two medals, designed and executed by G. G. Adams, a young sculptor and medallist of great promise and merit, who has already received a premium of £100 as a successful competitor for the design of the prize medals for the Great Exhibition. The two medals represented industry stimulated by British commerce: the fleece, distaff, and loom characterising the raw material and manufacture of cloth; and the palette, colour, and lion, British commerce. Casts of the medals and specimens of the cloth, which is of the most beautiful texture, have been deposited in the Crystal Palace.

We may mention, that a silver medal was presented to Mr. Edmonds, of Bradford, Wilts, for the next best piece of black cloth.

We have engraved the obverse of the medal: the reverse bears, within a bold wreath of laurel, "Presented by Messrs. Bull and Wilson, London."



FESTIVITIES AT CROWCOMBE COURT, SOMERSET.

GOLD CHAIN AND BADGE PRESENTED TO THE MAYOR OF CANTERBURY.

THESE superb and massive insignia have just been presented to the Mayor and Corporation of Canterbury, by William Henry Furley, Esq., the brother of the present worthy chief magistrate of that ancient city. The Chain is of Elizabethan design, and consists of a broad band of massive links of burnished gold. To this is suspended the Badge, in the centre of which is the shield bearing the city arms in coloured enamel.



COLLAR AND BADGE OF THE MAYOR OF CANTERBURY.

surmounted by an exquisitely wrought mural crown, embellished with an elaborately wreathed border, the whole being in strict accordance with the Corporation old mace. On the reverse of the shield, on a tablet, is engraved the following inscription:—

The Gift of
WILLIAM HENRY FURLEY
To the Mayor and Corporation of Canterbury.
1851.

This splendid gift is from the establishment of Messrs. Hunt and Rosell, of 101, Bond-street, successors to the great firm of Storey, Mortimer, and Co., and cost, we believe, 200 guineas. It was worn by the Mayor on Easter Sunday, on his attendance in form with the members of the Corporation, and the sergeants bearing the mace and sword, at Divine service at the cathedral.



"THE FLYING DUTCHMAN," WINNER OF THE GREAT MATCH AT THE YORK SPRING MEETING, 1851.—(SEE NEXT PAGE.)

The formal presentation of the gift took place at a special meeting of the Town Council, held on the 15th ult., when a letter was read from the liberal donor, requesting the Mayor and Corporation to accept the Chain and Badge to be worn by the Chief Magistrate of the city. Upon the motion of Alderman Neave, seconded by Alderman Cooper, the costly present was accepted. The thanks of the Mayor and Corporation were voted by acclamation to Mr. Furley; and the Mayor was forthwith invested with the insignia.

FESTIVITIES AT CROWCOMBE COURT

THE delightful estate of Crowcombe Court, near Taunton, Somerset, the residence of Mrs. Carew, was, on the 28th ult., the scene of great festivity, to celebrate the coming of age of her grandson, G. H. W. Carew, Esq., of the First Dragoon Guards, and who is the future heir of Crowcombe, as well as of Carew Castle, in Pembrokeshire, and Kentchurch, in Shropshire. The celebration of Monday, the 28th, was confined to the family residences; but next day the fine old mansion at Crowcombe was thrown open; the dining-hall tastefully decorated, was the scene of the merry dance, and in the long gallery was served a banquet, at which the guests drank health and happiness to the future heir. Next day the poor of the neighbourhood were liberally regaled; arches of evergreens and flowers were erected, the old cross was prettily decorated, and the Royal standard floated from the church tower, whose bells sent forth a lively peal. Towards noon a procession was formed, and Captain Carew and his sister were drawn in triumph to the Hall; after which the poor sat down to a substantial dinner, followed by music amusements in the park and grounds.

It has never fallen to our lot to be present on an occasion where more genuine English feeling was exhibited than last week, at Crowcombe; and we cannot but rejoice that there are yet remaining many old families, whose joys and sorrows impress their neighbours also with kindred feelings.

THE ROTATION OF THE EARTH.

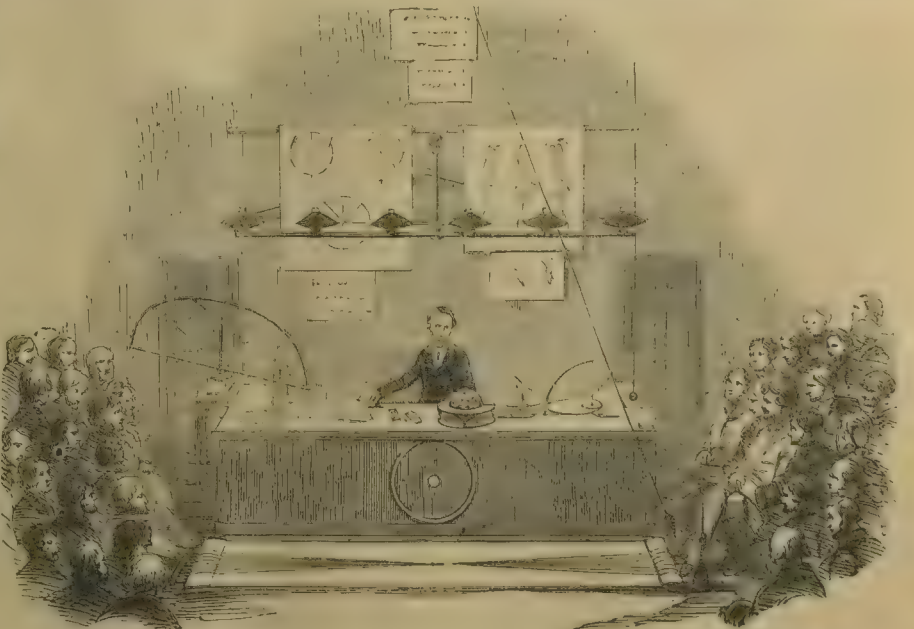
"On the recent experiment showing the Rotation of the Earth by means of the pendulum," by the Rev. Baden Powell, M.A., F.R.S., F.G.S., F.O.S., at the Royal Institution of Great Britain.

A crowded meeting of the Royal Institution took place on Friday, the 9th inst., to listen to the observations of the Rev. Baden Powell, Savilian Professor



VOLTEIGER.

of Geometry in the University of Oxford, "On the recent Experiment showing the Rotation of the Earth by means of the Pendulum." Shortly after the hour appointed for admission, the theatre of the Institution was crowded in every part. At nine o'clock his Grace the Duke of Northumberland took the chair and Mr. Baden Powell began his address, by observing that the experiment alluded to had been the subject of so much popular notice, that it would be needless to go into a particular description of its nature or object; that, if fully verified, the result would, however, hardly amount to any more palpable proof to the senses than other astronomical phenomena afford; and that in this case, as well as in



ROYAL INSTITUTION. LECTURE ON THE ROTATION OF THE EARTH. BY THE REV. BADEN POWELL, M.A., &c.

W. SMITH WILLIAMS, 3, Campden-hill-terrace, Kensington, } Hon
W. PHELPS RICHARDS, 8, Mayfield-place, Kensington, } Secs



THE NEW MUSEUM OF PRACTICAL GEOLOGY, JERNYN-STREET.—(SEE PRECEDING PAGE.)

SIR HENRY THOMAS DE LA BECHE, C.B., F.R.S., F.G.S., F.L.S.

SIR HENRY THOMAS DE LA BECHE, Knt. Bachelor (eldest son of Colonel De la Beche), was born at London, in 1795, and received his first education at the school of Ottery Saint Mary, in the county of Devon. In 1810 he entered the Royal Military College, then at Great Marlow, but afterwards removed to Sandhurst. The residence for a time of his father and mother, at Charmouth and Lyme Regis, both rich in organic remains, first attracted his attention to geology, which became his favourite study. On leaving Sandhurst he entered the army, but soon retired from the service.

In 1817 Sir Henry became a member of the Geological Society, then in the tenth year of its existence; in 1819 he visited Switzerland and Italy, studying everywhere their geological formations; and in the same year he was elected a Fellow of the Royal Society. In 1820 he published a paper in the *Edinburgh Philosophical Journal*, "On the temperature and depth of the lake of Geneva;" and in 1821 his first communication, the joint preparation of himself and the Rev. William Conybeare, was read to the Geological Society, announcing the discovery of a new fossil animal of the Ichthyosaurus family in the Bristol lias, and which, as distinctive of its species, they named the *Plesiosaurus*. The paper at the time attracted the very general attention of the scientific world, and seems to have been Sir Henry's first introduction as a Geologist to the public. In 1823 he followed up

his account of the geology of Switzerland by a paper in the *Transactions* of the Society on fossil plants, found at the Col de Balme, near Chamouny, in Savoy. In the same year he made a communication on the geology of the coast of France and of the inland country adjoining, from Fécamp, department of Lower Seine, to St. Vaast, department of La Manche. There are also to be found in the *Transactions* of the Society, in the same year, papers by him on the geology of southern Pembrokeshire; on the lias of the coast in the vicinity of Lyme Regis, Dorset; on chalk and the sand beneath (usually called green sand) at the same place, and also in the vicinity of Beer, Devon.

Subsequently he visited his extensive family estate of Halse Hall, in the neighbourhood of Spanish Town, Jamaica; and in the latter part of 1825, communicated to the Geological Society his remarks on the geology of that island, of which, previously, there had not appeared any geological account.

In 1827-28, he published a tabular proportional view of the superior, supermedial, and medial rocks. Passing over numerous important papers, published in the *Transactions* of the Society, the *Philosophical Magazine*, *Annals of Philosophy*, and other scientific journals, as well foreign as British, we find that, in 1850, he published his first work, entitled "Geological Notes," and, in the same year "Sections and Views of Geological Phenomena," the whole of the drawings in which (and they have furnished data for almost all subsequent illustrations of the science) are from his own hand; and in 1851 was published the "Geological

Manual," so well known to all students of geology, which was speedily translated into French and German, has gone through three editions and is at present out of print. In 1832, Sir Henry De la Beche proposed to the Government to supply the data for colouring geologically certain sheets of the Ordnance map of England, comprising parts of Cornwall, Somerset, Dorset, and the whole of Devon. The offer was accepted, and the greater part of the expense borne by Sir Henry himself.

In 1834 appeared Sir Henry's "Researches in Theoretical Geology," and in 1835, "How to Observe," in the first edition of which, a closing paragraph pointed out the practical benefits to be derived by the establishment of a Museum for the purpose of showing the application of geology to the useful purposes of life, or, in other words, the mineral wealth of the country—which, in passing, we may mention exceeds now £25,000,000 per annum.

The geological department of the Ordnance Survey being fairly on foot, Sir Henry, in 1835, submitted to the Chan-



SIR HENRY THOMAS DE LA BECHE, C.B., F.R.S., F.G.S., F.L.S.

cellor of the Exchequer, "that the persons employed upon that department had constant opportunities afforded them of collecting specimens illustrative of the useful applications of geology." The attention of the officers was accordingly directed to the object. Apartments were assigned for the collection in Craig's-court, Charing-cross; and in 1837, Lord Duncannon, then Chief Commissioner of Woods and Forests, requested Sir Henry to undertake the carrying out of his own proposal. He at once did so, and has since gratuitously devoted no small amount of his time and attention to perfecting the Museum: an account of the opening of which, in its new building, we have elsewhere given at length.

In 1839, as explanatory of the geological maps of the above-named districts, Sir Henry De la Beche published a complete report, containing 648 closely printed octavo pages, with sections, views, and drawings, again from his own hand. The geological survey has since been more fully carried out, the Government taking a vote of £4000 for Great Britain, and £1500 for Ireland annually for the purpose; so that, in this instance, the original suggestion of Sir Henry De la Beche has proved no less successful than that for the establishment of the Museum.

In the present year, Sir Henry has published, at the Messrs. Longmans', his most complete work, based upon "How to Observe,"—"The Geographical Observer;" which, in the minuteness of detail and excellence of its numerous illustrations, proves the value of the rare union, in him so complete, of scientific author and illustrative draughtsman.

In 1848, Sir Henry received the honour of Knighthood. In 1818 he married Letitia, daughter of Captain Charles White, of Lough Brickland, county Down, Ireland: she died in 1844 leaving one child, a daughter.

The family is descended from the Barons de la Beche, who were settled at Aldworth, Berks, in the time of Edward II.

Our portrait is from a photograph by Claudet.



THE CANTERBURY ASSOCIATION SHIPS "BANGALORE," "DOMINION," "DUKE OF PORTLAND," "LADY NUGENT," "MIDLOTHIAN," AND "CANTERBURY," IN THE EAST INDIA DOCK.—(SEE PRECEDING PAGE.)

EXHIBITION SUPPLEMENT

TO

THE ILLUSTRATED

LONDON NEWS

No. 486.—VOL. XVIII.]

SATURDAY, MAY 17, 1851.

[TWO NUMBERS, 1S.]

LONDON DURING THE GREAT EXHIBITION.

THE Exhibition becomes more popular from day to day. The question asked some months ago was, Shall the Crystal Palace ever be pulled down? The reply was enthusiastically in the negative.

The question now is, Shall the treasures of the Exhibition be dispersed? There is a general feeling growing in intensity, that the assemblage of articles now classified together in the long avenues, spacious courts, and elegant galleries of that marvellous edifice ought to remain a permanent source of instruction and delight to the people of all ranks and classes—a living museum of the arts and industry of the living world. It seems likely that funds will not be wanting for the purpose, and that, after all expenses are paid, sufficient will remain to keep up the Building, and to purchase the most important of the articles exhibited. Such a result, which no one was sanguine enough to imagine a few months ago, is now considered by sober people as highly desirable, and not at all impracticable. There remains but another step in the progress of opinion to be made, and then we shall have the realization of Mr. Paxton's idea, of a gratuitous admission of the people on certain specified days.

These are the great facts and feelings of the week with regard to the Exhibition. A few of the minor moralities connected with it deserve notice. For the nonce, and until further orders and new arrangement, London is not simply the capital of a great nation, but the metropolis of the world. The Exhibition has deprived it of its local character, and rendered it no longer English merely, but cosmopolitan. As the Confederation of the Swiss Republic chooses from time to time a new capital, or central seat of power, from among the towns and cities of its cantons, which is dignified with the name of the "Vorort," or "Fore-place," so London may be named, at present, the Vorort of the Great Industrial Confederation of Christendom.

The English are great travellers. Ever since the peace of Waterloo let loose the swarms of our sight-seeing countrymen to visit every nook and corner of Europe—to admire fine scenery—to pry into collections of pictures and curiosities, and to cultivate the national taste for the foreign, the nations of the Continent have been familiar with the long purses, the eccentricities, and the polyglot accomplishments of the restless English of the upper and middle classes. There needed no facilities of railways to set our busy heads of families, and their wives and daughters, a-gadding in the autumnal season in search of fresh air and new scenes. But our Continental friends have not returned our visits. They have seen us abroad, and not at home; and have, for the most part, been slow to

understand what inducements we could have to travel. While it has been rare to find an educated Englishman who did not speak French, or perhaps German and Italian, more or less perfectly, and who did not know by personal inspection the main features of the most celebrated of the Continental cities; it has been still more

has been the means of producing; and a whole host of errors, misconceptions, and prejudices bid fair to be driven for ever out of the heads of our nearest neighbours. John Bull is no longer an ogre, but a genial and courteous gentleman. The old joke about the gloom, smoke, and dirt of London, and the

austerity, inhospitality, and semi-lunacy of the English character, has been dissipated, and our Parisian friends confess that the "sombre" city has produced the gayest, most fairy-like, most beautiful and original building in the world, and that these gloomy English people are positively well dressed, as pleasure-loving, as agreeable, and as polite as the French themselves. They joke us a little about our public statues and buildings, as well they may; but they forgive much for the sake of the Crystal Palace. Mr. Paxton has, in fact, wiped off a national reproach, and blunted the edge of a criticism, that, as regards other parts of London, might have found more than sufficient to whet itself upon to a most razor-like sharpness.

There was at one time a fear that London would suffer in the estimation of strangers, for all time to come, by the extortionate prices demanded for lodgings and food during the period of the Exhibition. But this fear has blown aside. The lodging-house keepers and the *exploiteurs* of furnished houses, though at one time inclined to be exorbitant in their demands, have come to their senses, and foreigners in London may be lodged almost, if not quite, as reasonably as usual. The price of food has remained the same, and the only extortion that has really taken root and flourished, and served to give us a bad character in the eyes of our visitors, is the vile attempt of the omnibus proprietors to raise their fares twenty-five per cent. But we rejoice to see that the omnibus people are likely to be losers by their impudent rapacity, and that the fourpenny fares will not pay.

The cosmopolitan aspect of London is striking. We have not only the ILLUSTRATED LONDON NEWS, in French and German, appealing to the sympathies of our guests in their own language, and telling them all about the Exhibition and other matters, but the daily papers are interlarded with French and German articles. With a kind regard for the stranger, our police and other authorities have become as polyglot as the press. An announcement in the Strand directs the German to the "Eisenbahn," and the Frenchman to the "Chemin de Fer." The Government aids the good work of fraternization, and throws open the arsenal at Woolwich, and the great national dockyards, to the inspection of strangers; and our great nobles throw open their picture-galleries and parks to the visits of the people gene-



1. QUEEN VICTORIA. BY THE VIELLE MONTAGNE COMPANY.



2. SALT-CELLARS. BY MOREL.

rare, among the same classes in France or Germany, to find a man who personally knew anything about London or who could speak, or even read, the English language. Frenchmen of the highest standing in art, arms, literature, and the learned professions, found a world in France, and did not look beyond it. Germans were similarly ignorant of all but Germany, and wondered whether it were disease of the mind or of the body that forced Englishmen abroad. But nous avons changé tout cela. And, what with the Crystal Palace and the facilities afforded by the railway system, without which the Exhibition would not have been possible, the people of the Continent have, for the first time, been smitten with the love of seeing strange parts. Already this intercourse has produced a good effect: the columns of the French press bear pleasant testimony to the more kindly feeling consequent upon more intimate knowledge which the Exhibition



3. SALT-CELLARS. BY MOREL.

rally, whether native or foreign. The city of London is about to entertain the Foreign Commissioners. The artists of England have given a public dinner to Herr Kiss and the other foreign sculptors and artists, whose works have tended so greatly to the beauty and utility of the Exhibition; and other festivities of a similar kind are spoken of. All these circumstances are new and cheering, and are among the minor amenities for which we have to be grateful to the Great Exhibition.

Until the present time, the upper and middle classes, both of Great Britain and the Continent, are the only classes who have come to London. The multitudes have not yet made their appearance; but when the price of admission shall be reduced to a shilling, the excursions will rush in by the cheap trains from every part of the United Kingdom, as well as from the Continent. Paris will land its thousands per day upon our shores; and the workers of Sheffield and Birmingham, of Manchester and the West Riding, of Glasgow and Belfast, and of countless other industrial towns and districts, will pour their teeming myriads into the great cosmopolitan metropolis, to carry away with them, there cannot be a doubt, a remembrance of pleasure and instruction to last them for the remainder of their lives. For six months or more, the intelligent mechanics of our distant towns have been clubbing their weekly shillings and pence for this rational purpose; and among the many interesting spectacles which London will shortly offer to foreigners, none will be more interesting than the visits of these hordes of working-men—the men who made the Exhibition what it is, and who, we fervently hope, will derive the greatest advantage from it.

But the Great Exhibition has its unpopular as well as its popular side. City merchants and their correspondents say that it has "killed business" for the season, and they grumble accordingly. The caterers for public amusement are still louder in their complaints. The theatres do not fill; panoramas—of which the name is legion, and which succeed each other more rapidly than memory can keep pace with them—are losing speculations; and people are so busy with the one Great Exhibition, that they cannot encourage any minor ones, or find time for them if they would. But all these things will right themselves. Business cannot be "killed" when so much money is spent and expended; and although it is possible it may have slept for awhile, it is certain that it will awake in due season. As for public amusements, we believe that there is a chance even for the panoramas.

SCULPTURE.

(THIRD NOTICE.)

WE made some remarks in our last upon the debasing influence exercised upon art and artists by the temptation to adopt subjects of portraiture, as the ready means of attracting notice, if not of ensuring custom; and how this unfortunate tendency has been almost unavoidably fostered by the ignorant and unthinking portion of the public, who are apt to look at a picture or a statue more on account of the popularity of the personage whom it represents, than for the manner in which the subject is treated. Royalty, of course, has always engaged the first place in the regards of observers of this class; and, in deference to a mistaken punctilio of etiquette, it has also too generally, both at the Academy and elsewhere, commanded the best places in the room, to the exclusion of works of real artistic merit. This is a notorious fact—one which has been made ground of complaint both with artists and critics time out of mind; and we had hoped that, in carrying out the arrangements of the Great Exhibition of the Industry of all Nations, the Commissioners would have had the courage and the good taste to depart from a custom which would have been

More honoured in the breach than in the observance, giving honour where honour is due, and assigning the most prominent places in the Crystal Palace to the works of the highest intrinsic interest and merit. But not the old courtier rule of criticism has been permitted to hold its way even in this grand republic of talent and industry, and the consequence is, that three very bad equestrian performances occupy the principal positions in the midst of the temple, merely because they pretend to be portraits of our beloved Sovereign and Royal Consort. Queen Victoria, and her favourite charger. Now, all this is very bad—very weak. We highly submit, that, so far from an artist having a right to claim our favour for a wretched production, because he chooses to call it an equestrian statue of the Queen, he is entitled to a double meed of rebuke and chastisement—for outraging the dignity of a noble art, and, secondly, for blinding the outward semblance of an exalted personage, whom we are accustomed to look upon with reverence and respect. Queen Victoria, both had a wholesome horror of having her effigy perpetrated by unskilful hands; but that was after she had grown old and ugly. Queen Victoria has no such pretence for interdicting the free exercise of every bungler's fancy in plaster or upon canvas; and though she may smile in pity at the result, it would not be in keeping with her amiable and generous disposition to mark any displeasure at it. It is for the public, therefore, who wish to be just, and who find upon reference to the high-minded Queen for their descendants, to raise the voice of stern condemnation against every weak and unfaithful attempt at portraiture of such a subject as soon as it is brought under their notice; and particularly so when it is ostentatiously paraded before them, with a view to further and more expensive proceedings. If Mr. James Wyatt had kept his equestrian effigies of Her Majesty and Prince Albert in his studio at Paddington, for the instruction of occasional circles of friends, or if he had even been tempted to have exhibited them in the sculpture-dungeon of the Royal Academy, we should have said never a word about them. But when we find them, by sheer force of interest, thrust before the astonished gaze of hundreds of thousands of men of intelligence and taste, coming from all parts of the world; when we find them, through sheer force of circumstance, inaugurated in their present "proud position" by Royalty itself; and when we find upon reference to the catalogue, that the artist's ambition is not satisfied with this, that his crude and disagreeable works are not to perish with the clay in which they are at present embodied, but that they are "designed for bronze" (the money, of course, to be raised by subscription, or vote of Parliament), we feel called upon to denounce in time the threatened glories of the artist, and to urge the public to withhold from those whose painful effigies are thus to be retained in the Crystal Palace. To let us have equestrian statues of Queen Victoria and her favourite Consort, for all-wise, but let them be such as we may look upon without pain and humiliation—works worthy of the august originals, and of the taste of the age, which these illustrious individuals have done so much to improve, both by their patronage and example. As for the miserable productions which have called forth these remarks, we shall say no more about them at present, and we shall only add, that it would be little consonant with our feelings of respect for the artist, if we had any reference to, to enter into detailed points of criticism. We have in these observations referred more specifically to the two productions by Mr. Wyatt; justice obliges us to add, however, that they may be applied with nearly equal force to Mr. Thornycroft's equestrian statue of Her Majesty, which is only a little less bad than that of Mr. Wyatt.

"The Subjugation of Satan by the Archangel Michael" is a subject which has been attempted by two British sculptors, whose works are both in the southern transept. Mr. T. B. Stephenson has treated the subject in the more obvious manner, representing the Archangel as standing erect and trampling down his prostrate foe. Mr. Leighton, on the other hand, has represented the Archangel as reclining, in a languid posture, as if, instead of trampling down his foe, he were only looking down upon him, and, at once, the subdued his power and the object of his triumph. The figure is not without dignity, though we hardly think it well adapted to the occasion. It is, moreover, remarkable as a palpable adaptation of

the favourite study of John the Baptist, which Raphael, Guido, and Guerclino severally treated upon canvas, with very little variation of essential particulars.

Before taking leave for the present of our British contributions in sculpture, gallantry obliges us to make respectful mention of the monumental Irish cross, very beautifully executed in Carrara stone, by the Hon. Harriet Ross, of Bladenburg, Rostrevor. On the one side, in the chief compartment, is represented the Crucifixion; on the reverse the elevation of the Serpent in the Wilderness. On the arms of the Cross are groups of the Good Shepherd and the Return of the Prodigal Son; and down the standard of the Cross are the heads of the four Apostles, and of others of the Disciples. An expression of many of them is remarkable for power and devotion. The character of the whole work, coming from the hands of a lady, is a marvel of execution, and may be looked upon as an extremely interesting specimen of its kind.

The works of sculpture by various Foreign artists are, as yet, not all fully displayed, and the references to them in the Catalogue are necessarily few and uncertain. We are unable, therefore, to treat them according to schools in the present notice, and must content ourselves with observing upon a few which appear more prominently in the eastern nave.

M. Simonis' gigantic performance of Godefroy de Bouillon, of which we gave an engraving in our last, is an exhibition of considerable animal development, but has no pretensions to take rank as a work of high art. The treatment is vulgar and exaggerated; horse and rider being equally far removed from the classic mould; whilst the elaborate and somewhat high and narrow features of the face, which can never well be represented in sculpture, fall under the category of errors so ably referred to by Sir C. L. Eastlake, in the passage we quoted from his writings in our last week's notice. At the base, on either side of this spacious work, are two little fanciful subjects in marble, which, though in themselves of a vulgar type, are executed with considerable finesse. The one represents a little uncouth stretched at length and at his ease, admiring the hideous physiognomy of a little Pundichloo with which he is playing; in the other—so pass away the fleeting joys of childhood—we have his companion blubbering over the ruins of his toy drum, which with excessive beating he has broken. The heart-fault contentment of the one, and the blatant ungovernable misery of the other, are well depicted, and have obviously been taken from nature.

Another Belgian artist, M. Gers's, has a very pleasing and clever work—a female with long, most bewitching and coquettish air, cutting the claws of a lion, who, spell-bound and flattered, submits willingly to the operation. Underneath is inscribed a couplet, which explains the moral intended to be conveyed:—

Amour, amour! quand à nous tiens,
On peut bien dire, "Adieu, prudence!"

In paying a passing compliment to this *spirituelle* performance, however, we would by no means be understood to allow its claims as a subject worthy of art in its highest walk.

M. de Cuyper, another Belgian artist, has a marble work, representing a Canadian mother weeping for the loss of her child, and pouring the milk from her breast over its grave. What can we say of such a subject, but that it is unnatural, unbecomingly, and repulsive? and yet the general attitude of the figure is graceful, its execution admirable, and the intense agony portrayed in the compressed and up-drawn lips and the tear-filled eyes is such as to touch the sympathies of all beholders. If the artist had avoided the objectionable incident which appears to have been the principal motive of his composition, had slightly draped his figure after the antique examples, and had contented himself with representing a mother simply mourning as a mother may do, over the grave of a child, with all the intensity of feeling he has thrown into his subject, he would have produced a work of the highest and most telling excellence.

Amongst other works in the middle of this avenue is a Dancing Faun, in bronze, by M. Lequesne—a figure full of spirit and life, and with an artistic excellence in the anatomical department worthy of the highest praise.

BOOKBINDING.

There is but little that can be said in praise of the contributions of the London Bookbinders, further than that they show that great advances have been made in the art during the last few years among those who work for publishers; and that the binders in Russia and Morocco, and calf and vellum, have taken great pains, by elaborate ornamentation, to convince us that they are fine fellows. But let us go through the court *à la mode*. Remnant and Edmonds contribute a good selection of bindings, including Owen Jones's stamped leather covers, and a pleasing specimen or two of "classic" books in calf. Barritt and Co. next show the wonders of their workshop. Their huge bibles, with the sunk panels, gilt metal ornaments, and profuse embellishment, cannot please any one with good taste. The style of decoration on the smaller prayer-books is plagiarised from other binders. Wright, of Noel-street, sends a copy of "Sylvestre," in Morocco, very finely tooled; and "Das Niebelungen Lied," in white vellum inlaid with lines of orange and purple leathers, making a tasteful pattern. Let us here, once for all, protest against the absurdity of decorating the edges of books with pictures. Macdonald and Co. contribute a large bible, bound in Morocco, with a bronze ornament running round the side; another bible, in duhl-work, and a "Jocosecco," in white vellum, inlaid with colours. Mr. Macdonald's second form of ornament, a style we can not admire, is Evans, of Berrick-street, the inventor of English illuminated binding, as he calls himself, has filled a case with examples of this wonderful art, and of the "Victorian" style of binding. Here is a copy of one of the book covers in the British Museum, very well executed in coloured leathers: the rest is mere "fancy stationer's-work. Batten, of Clapham, has a case containing some richly tooled bindings, on the "Song of the Bell," "Stones Medicines" (very good), and a "Shakespeare's" but Gothic church windows are not fit ornaments for the bookbinders' use, even on bibles and prayer-books. Orr and Co. next show books published and bound by them; some of them with good gilt ornaments. Josiah Westley has a case chiefly filled with publishers' bindings, that are certainly a great advance in style on the productions of even two years since. Kims and Godwin, of Bath, show the specimen elaborate enough, but not to be praised beyond measure, and then they show the large and small prayer-books, and the "Shakespeare's" but Gothic church windows are not fit ornaments for the bookbinders' use, even on bibles and prayer-books. Orr and Co. next show books published and bound by them; some of them with good gilt ornaments. Josiah Westley has a case chiefly filled with publishers' bindings, that are certainly a great advance in style on the productions of even two years since. Kims and Godwin, of Bath, show the specimen elaborate enough, but not to be praised beyond measure, and then they show the large and small prayer-books, and the "Shakespeare's" but Gothic church windows are not fit ornaments for the bookbinders' use, even on bibles and prayer-books.

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As the philosopher walks through the Building he cannot dismiss this idea from his mind, and on the opening day we heard more than one exclaim: "Is it true? Is it real, or but a dream? How shall we prove its existence?" and they found that the pageant which they witnessed by the eye had led the mind insensibly to study the nature of their own consciousness.

The effect of the Building is also heightened by looking-glasses placed at various situations at the western end of the nave. The Thames Plate Looking-glass Company has exhibited the largest plate yet made, which is a very beautiful and true specimen of this manufacture. Some discussion has been raised by the distortion of the columns produced by some of the other glasses, which the exhibitors state to be owing to the manner in which they are suspended. In the transept the effect is quite painful, all the columns appearing so far out of the centre of gravity as to be tumbling down, in the fashion which Professor Cowper delighted to show at his lectures on the structure of the Building.

It is only within the last few years that the force of light has been made directly available for the arts, in the production of pictures. Here we have very excellent examples of Daguerrotypes and Calotypes. Of the former we are inclined, after a very minute and careful examination, to give to America the first place. Whether the atmosphere is better adapted to the art, or whether the preparation of Daguerrotypes have been congenial with the tastes of the people, or whether they are unfettered by the parents in force in England, certain it is that the number of exhibitors has been very great, and the quality of production super-excellent. The likenesses of various distinguished Americans, by Mr. Brady, are noble examples of this style of art. The family of Mr. Churchill is a very pretty group; and the series of views illustrating the falls of Niagara are a very appropriate example of American industry, by Mr. Whitehurst, of Baltimore. The large specimens by Mr. Harrison are also excellent. In fact, the American display of Daguerrotypes in some degree atones for the disrespect with which they have treated all other nations, in having applied for so large a space, and yet at last having left their space comparatively unfilled.

Whilst stating that the Americans have surpassed all nations in the production of Daguerrotypes, it must not be understood that the English are much deficient in this branch of art. M. Claudet has exhibited a very fine collection. Mr. Myall, who, perhaps, must be regarded as an American, has also a good display; and, upon the whole, our show is by no means discredit to us.

With regard to calotypes, Mr. Bingham has shown some of his exquisite productions; and Mr. Field has been by no means behindhand in this branch of art. The specimens of Mr. Bingham and Mr. Field have surpassed the Americans, and are even better than those exhibited by any other country; though we must admit the photographic panorama of Philadelphia is a masterly production of the art. The Austrians also have exhibited many specimens of exquisite calotypes.

With respect to photographic camera there are many exhibitors, but the folding machine of Messrs. Horne and Thornthwaite deserves the first notice. It is made with such cunning skill, that the whole box will fold into a compass not quite an inch in thickness. The backs of one of their cameras can be adjusted to different distances in perspective; and in their Talbotype contrivances two sheets of paper can be placed in a less compass than has hitherto been required for one. Mr. Willatt has also shown a camera which will pack in a small compass, which may be sometimes usefully employed. Hitherto the plates have required to be prepared in a dark chamber; but there is one contrivance invented by Mr. Thornthwaite, wherein the plate can be transferred to a chamber, in an ordinary apartment, and from thence transferred to the operating frame.

As far as the chemicals used for photography are concerned, many exhibitors have shown good examples. Messrs. Knight have sent the largest collection, but Messrs. Horne have contributed the best specimen of chloride of gold which we have ever seen.

Our readers will doubtless expect a critical account of photographic lenses; but in answer to their inquiries we must state that we cannot examine them sufficiently to pass judgment on them. Mr. Ross, Messrs. Horne and Co., Mr. Field, Mr. Harrison, of the United States, and some of the French opticians, have exhibited under this class, but we have no means of estimating the relative excellence of their glasses.

Mr. Knight has shown apparatus for polishing Daguerrotypes plates, so that photography must be considered as well represented in all its departments. We nearly omitted to mention that in the American department a collection of slides adapted to the magic lantern and prepared by photography, are shown, but no description of them is given in the present Catalogue. They are labelled "specimens of hyalotype, by Mr. Langenheim," but, if we mistake not, they are identical with a specimen executed by Mr. P. V. Fry, of the Calotype Club, by one of Messrs. Horne and Thornthwaite's camera. We have seen the experiments of this amateur photographer on former occasions, and the pictures which he has prepared upon glass are extremely beautiful. He washes over the glass with a mixture of weak collodion, nitrate of silver, and iodide of potassium, which form the thin delicate sensitive pellicle, which can be treated as paper for the calotype process, washed, removed from the glass, and finally made adherent to the glass again. This process is very little known to scientific men, and should be carefully examined by all photographers. Perhaps Mr. Fry would, now the ILLUSTRATED LONDON NEWS has called attention to the subject, be kind enough to give the public an opportunity of examining a few more of these specimens. This specimen is exhibited in the case belonging to Messrs. Horne and Thornthwaite.

M. Claudet has exemplified the properties of colours to modify photographic impressions by one or two very remarkable instances. He has shown pictures of Prince Albert and the Queen; that of the Royal Highness being covered with glass of so deep a blue colour as to be invisible; whilst the likeness of her Majesty is only covered with a light yellow glass. The impression on photographic paper is sufficiently remarkable, for the picture of the Prince is accurately copied, whilst that of the Queen has not given the faintest impression. M. Claudet has also shown a photograph from a series of colours, which may be very instructively studied; and also instruments for photographic experiments, which are highly interesting to all who delight in these new applications of scientific knowledge to art. To us, who have frequently examined the contrivances from the single inspection is sufficient, again we urge upon the Executive Committee the importance of full descriptive labels, to prevent the necessity of referring to the Catalogue, even should its present defects be entirely remedied.

Of the whole articles connected with light, the self-registering contrivances of Mr. Brook are by far the most remarkable. This philosopher has shown the adaptations which he has contrived, and which are now in use in the National Observatory at Greenwich. By his instruments the course of the magnetic needle, its dip, the force of its declination and deviation are registered, day by day and hour by hour, and an example of the recording may be seen near the instruments, and is well worthy a careful inspection. The record is obtained by the action of light on photographic paper, and the light employed is either the better sort of street gas or the naphthalised gas of Mr. Lowe. These instruments are thought to be of the highest possible value, and although known to the leading scientific men, yet they have not heretofore been publicly shown. By the use of these instruments the philosopher is accurately recording all which is taking place in his absence; and it is, therefore, to him a supplemental eye, which requires no sleep, and is never disturbed by ebullitions of temper. These instruments are regarded as some of the most noble triumphs of science which have yet been devised.

Three great microscope makers of England—Ross, Smith, Powell—have each contributed, more or less, to the World's Fair; but the scientific are not agreed as to which are the best. The physical-glass men like Powell; and when the Royal Society purchased an instrument, they purchased one from that maker. The chemical and botanical men prefer microscopes made by Ross; and the natural history investigators prefer Smith's. We apprehend that these three great makers

are so nearly equal that there is no very essential difference between them; but we ourselves, having had an extensive experience of all these microscopes, are inclined to award to Smith and Beck the first place. We exceedingly regret that our readers have not the means of judging for themselves; and we trust that the Executive Committee will cause all these microscopes to display some beautiful object; and doubtless many of our country friends would be astonished at the acuity which are contained in sugar, or would be delighted with the circulation of the blood in young fish; and would leave the Building much edified by having read the sermons in stones; if some of the fossils of Mantell or Owen be only placed under these noble instruments, which possess, whilst closed up in glass cases, no more interest than a bright tea-kettle or a neat stewpan.

Amongst the French exhibitors Chevalier is a contributor; and, as we have used his lenses for years with the best results, we doubt not that he has ably sustained his character in the specimens which he has exhibited.

Mr. Ladd has contributed a microscope, which we have only seen once or twice before, in which the adjustment, instead of being by the ordinary pinion and rack, is performed by means of a fuse chain. This manufacturer states that he requires no finer adjustment, except for the 1-12th object glass, and this must be considered as an improvement, but further experience is still wanted to prove its excellence. Mr. Varley has shown his method of moving the stage by a ball and socket joint, which attracted so much attention a few years ago, and is so frequently employed. But, perhaps, amongst contrivances of microscopes, one of the prettiest is the parabolic condenser, with zenitic and diaphragm for cutting off the central rays, as shown by Mr. Smith. By this apparatus transparent objects are seen bright on a dark ground. This manufacturer has also shown Mr. White's ball and socket stage.

Mr. Varley has contributed a drawing telescope—that is, an instrument, which, by being attached to the eye, so that any uneducated person may make a drawing of natural scenes with but moderate practice. It is a very good contrivance, and may be extensively used.

With respect to telescopes, Mr. Ross, for size and workmanship, has contributed the finest specimen of an equatorial instrument in the Building. Some persons have confounded his name with that of the Earl of Rosse, the distinguished President of the Royal Society. The large telescope contributed by Mr. Ross stands in the western part of the nave, surrounded by microscopes of his own manufacture. The tube is designed for a 12-inch object glass, which we need hardly say is a very large instrument. We hear that this eminent optician has achieved the glass at the first trial; but, whilst placed in its present situation, it is, like many other objects, a mere specimen of brass and iron work.

In the department for spectacles and other similar contrivances, Messrs. Horne and Thornthwaite have exhibited Smees's optometer, for accurately examining the state of vision, and adjusting optical contrivances. The principle of the instrument is to bring the range of infinity distance, as far as the rays of light are concerned, within the scope of a few inches, within the point of distinct vision, and the range of adjustment which the eye possesses for various distances, is easily learnt, and, in every case of either pure short-sightedness or long-sightedness, the power of either the concave or convex glass can be read off by inspection. No person should employ spectacles without having his eye first carefully examined as to its optical properties by this instrument, for the use of improper glasses is apt to produce damage which may remain to the latest period of life.

Of the countless multitudes who may be expected to visit the Exhibition, but a very small proportion have the slightest idea how spectacles are manufactured, but they will here have an opportunity, as two or three specimens of the apparatus are exhibited by Messrs. Chadburn, of Sheffield. A number of lenses are fixed into a lump of pitch, and an iron concave instrument of the right curve is rubbed over the surface, until they acquire the right thickness, when they are polished, and are fit for use. In spectacles adapted for use, Mr. Abraham's case is the most interesting. He has exhibited specimens of spectacles from their earliest invention, and has illustrated the various modes adopted by Sir Isaac Newton, Drs. Kitchener, Wollaston, and Herschell. We have the highest opinion of the pantoscopic spectacles, which are meniscus lenses, as recommended by the great Wollaston, so ground and fixed in frames, that the eye can look at near objects through the glass, but at distant objects over the frame. This form should be adopted by all who first take to glasses, as it will allow the use of these adjuncts to vision without interfering with the convex glass which is read off by required.

In Mr. Abraham's case of spectacles the visitor will have an opportunity of examining the mode in which "pebbles" are made from blocks of quartz. Slices of the transparent stone are first cut; these are ground to the requisite curve, and then polished, when they are ready to be inserted in the frame. In this department the Executive Committee have it in their power of carrying out the idea first promulgated by Prince Albert, of affording to the people the means of examining manufactures in every stage; but at present the objects are exhibited without labels or proper explanations, and such great masses of subjects are crowded into one case, that the visitor cannot get as good an idea of what is shown, as if he were walking through the ordinary streets. We could not find anything in Messrs. Dixie's case, or in the cases of some of the other exhibitors, which could not have been seen twenty years ago in any shop-window. Such displays cannot serve to any useful purpose, the more especially as it is well known that in some cases no single object has been made by the exhibitor, but every object is simply an article of commerce, which can be purchased by any person at the real makers', who dwell in the back streets of Pentonville and Clerkenwell.

There are many opera-glasses exhibited by various firms, but, until properly directed to them, and persons are employed to point out their respective peculiarities, we advise our readers not to waste their time in viewing them, for they can get so much information by looking into the shop-windows as they perambulate the streets. Mr. Hyams has shown an opera-glass made of one block of glass, but it has the disadvantage of not admitting of adjustment. In the French department there are many exhibitors of telescopes and opera-glasses; and M. Janin has a case of very interesting lenses, prisms, and other optical glasses.

Mr. G. Duboscq-Soleil has the first place amongst exhibitors in the department of polarising apparatus. Other French exhibitors are rich in all sorts of apparatus, but in the department of polarising apparatus he has excelled. The polarising microscope of Amici; the polarising apparatus of Arago; the instrument to exhibit the double refraction by compression of Fresnel; and a stereoscope, to show the complementary colours of Brewster, are contained in the glass case; but, unless this be placed upon the table, for any person who desires to examine them, they may as well be in France as in the Industrial Exhibition. Mr. Duboscq-Soleil exhibits an instrument to show all the effects of interference and diffraction of light.

In the French department, quadrants and sextants are also abundantly represented. The dissolving view apparatus is shown by a few persons. It consists of two cameras, the view from one being cut off as that from another is allowed to shine. Mr. Abraham, of Liverpool, has also exhibited a dioptric and trioptric lantern, which will be doubtless new to most visitors of the Exhibition. Photometers are very poorly represented. We only observed a single specimen amongst the philosophical instruments; but it is possible that amongst the chaos of objects exhibited, others might exist without being noticed by us.

In the western part of the nave the Commissioners of Northern Lighthouses have exhibited an apparatus to be used at Skerry Rock, together with various other models. This is a very beautiful specimen of the practical application of the well-known theoretical laws of optics. There is also a model by Dr. Thomas Stephenson, where advantage is taken, not only of the laws of refraction, but also of the reflection of light from internal surfaces of glass when falling at an oblique angle. These objects and models require full explanations to be appended to them, to render them of service to the public who wish to study them; but the general object of the constructor is to throw from any definite lamp the greatest possible amount of parallel rays of light in one definite direction.

In optical glass, we have exhibitors both in the foreign and our own department. Messrs. Chance, of Birmingham, have established other exhibitors by the production of a piece of optical tint glass reported to be worth several hundred pounds even in its unmanufactured state.

There is a pretty geometrical projection in the foreign department, where all the objects appear greatly distorted, unless viewed at one ei-

tuation. Perhaps, when speaking of optical delusions, we should not forget the statuette of the veiled virgin, purchased by the Duke of Devonshire; and the artificial ermine which has been manufactured from silk at so great a cost by Messrs. Worthington and Davis.

One of the most curious applications of physical knowledge of the present day is that of fixing Newton's soap bubble. Every child must have observed that when a soap bubble is blown it becomes thinner and thinner, and exhibits the most beautiful iridescent colours till it bursts, and thereby vanishes into the air. To Mr. De la Rue, sen., belongs the merit of not only having conceived the idea, but also of having, by his own ingenuity and dexterity of manipulation, fixed this iridescent bubble, and then rendered it applicable for the arts. To this purpose he uses a little varnish, into which are inserted various other substances. A few drops of this is allowed to thin, till it covers the water and becomes iridescent, when by dexterous manipulation the object to be covered is raised from the basin, and draws with it the delicate film, which possesses all the properties of a soap bubble. The name he has given to this glorious triumph of physical philosophy is "Opaline;" and having been greatly interested with the specimens shown at his stall, we have been favoured with a sight of other specimens, which have been made for different purposes. In future years the visiting cards destined to be as brilliant as the brightest mother-of-pearl, or the richly coloured *Halotus*. Our walls are to be papered with iridescent colours, which vie with the natural hues of the birds and butterflies which flit about the tropical groves. The colours upon these papers are of the same kind with the colours on the wings of the Emperor of Morocco butterfly, the most beautiful beetle, or the brightest shell; and, curiously enough, is one of the few human productions which will bear the microscope, and still gain instead of losing by the more minute examination.

At the curious stall of these manufacturers two artificial rainbows are shown, one above another, in complementary colours. This very intricate display is, we believe, as perfect as the present state of chemical knowledge will permit; and, as far as we know, the colours are arranged in a true chromatic scale. By observing this scale, different persons will be enabled to detect any defect in their own vision; for it is well known that different persons have a very unequal power of discerning various colours; and we have read the particulars of a case detailed by an ophthalmic surgeon, where all colours appeared as different degrees of light and shade.

At the present time our sources of artificial light are sufficiently numerous. The old rush candle, made of a piece of pitch dipped into the refuse fat of the kitchen, is now become a curiosity, so seldom is it seen. This was followed by the use of dips, where a greater quantity of grease was used in the candle, and later by moulds. At a later period we had the costly wax, or spermaceti, but all have yielded to the improvements of modern chemistry and the products of modern science. The old rushlight required no snuffing; its wick turned out, and it snuffed itself; those which followed it demanded the perpetual attention of the reader, and the clumsy contrivances of snuffers were always required to be at hand. The principle by which the wick was self-snuffed by the rushlight was at last employed by Mr. Palmer to modern candles, and few that are now used require any attention, as in the process of burning, the end of the wick turns to the outer margin of the flame, where sufficient oxygen is afforded to consume it. Great improvements have been made in stearine candles. At first arsenic was used to prevent the crystallisation of the substance; but, by the vigorous efforts of the doctors, the public were spared the pernicious effects which might have resulted from their use, and the manufacturers were compelled to find out some other mode of treating the subject; but, doubtless, for economy and brilliancy of light, the compositions of palm oil take the lead. We thus find modern candles are composed of bits of tallow, wax, spermaceti, stearine, paraffin, or various combinations of these materials. Packets of candles are lying in various spots over the Exhibition; but candles are for the purposes of illumination, and therefore our readers cannot possibly get any knowledge from their inspection, so long as they are "hid under a bushel" in this manner.

Oil lamps are shown in great profusion, by almost countless exhibitors. Two classes attract attention: one, by which the oil is carried to the flame by capillary attraction; the second, in which the oil is pressed up by mechanical contrivances. We believe that we owe the second class to the ingenuity of our French neighbours, who are ever fertile of new contrivances. The first class are of modern date, and of this class—the first acting by clock-work, the second by spring.

We have various forms of naphtha lamp, adapted for illuminating purposes under the term of camphine. This material gives a most brilliant light, and is much more highly photogenic than oil lamps or candles. It is liable, without care, however, to smoke; and, some years ago, when the material was first employed, we saw a trick played upon the inventor of the camphine lamps at one of our leading scientific soirées. A gentleman asked the inventor whether there was much tendency to smoke, and, instead of answering him, the person attending the lamp ridiculed his question before the company. Whilst the lamps and other articles of this class—a number of individuals upon the absurd questions which some people put the inquirer unseen turned up the lamp and walked away, when, in a few seconds, such a shower of blacks descended upon the dresses of the ladies, that the managers peremptorily ordered the lamp out of the room. With care, however, this deposition of carbon may be avoided, and then it forms a splendid mode of illumination.

Mr. Halliday has shown a form of naphtha lamp, which he calls the Self-generating Gas-lamp, because the vapour of the fluid is burnt. We often observe the light upon the stalls of those who sell eatables in the manufacturing districts of London. The light seems admirably adapted for the purpose, and is much more improved than the gas supplied to London, for we have made, we find that it is not so cheap as gas.

A great variety of forms of gas-burners are shown, of which, to our taste, the fish-tail is by far the most perfect. Leslie has exhibited his burners as used in front of the Post-Office. As, however, they require rather more pressure than other burners, a person using them on dark days, when the demand for gas exceeds the supply, might be left in the dark, while his neighbours were illuminated. Mr. Strode has shown the naphthalised gas of Mr. Lowe, whereby poor gas can be enriched with carbon. Since the dispute between the gas companies, they are trying to outvie each other by using carbon instead of common coal, which process has so much improved the quality of the gas supplied to London, that the invention of Mr. Lowe may only eventually be required to demonstrate the value of carbonaceous products, to improve the illuminating power of gas.

We have searched diligently for the apparatus for burning carbonic oxide and hydrogen, without success, which is now attracting so much attention in Paris. By the water is decomposed by passing steam at a very high temperature through white-hot coke. The hydrogen and carbonic oxide mix with air, and produce intense heat, which, acting upon platinum gauze, gives a light which is now employed in some of the French manufactures.

Upon the whole, we have good reason to be satisfied with the manner in which man has rendered the properties of light obedient to his will. In all those applications and adaptations which we have described, the first process was to observe the natural phenomena which the physical force manifested. The philosopher having collected these observations into groups, the manufacturer has been able to act according to the observed laws of nature. In all these instances no power of creation is shown; but man first learns the phenomena which nature presents, groups these phenomena in classes, which he assumes to be the result of fixed laws, and according to these laws conducts his operations. We thus find how the man of science proceeds the inventor; how the philosopher is continually observing new groups of facts; abstracting his observations into general laws, for the inventor and adapter at a subsequent period to employ for the wants of man. It can hardly be said that the philosopher is more meritorious than the inventor, or the inventor than the philosopher: the latter, however, too frequently only receives the pleasure which the gratification of his thirst for knowledge affords, whilst the inventor, as a general rule, obtains wealth, position, and power. The philosopher can only be said to be a benefactor to all which it contains, as deductions from his researches are made by the inventor.

Only be thought by the Crown and the Legislature to be worthy of the consideration of the country, and the philosopher be no less worthy of a nation's thanks than the successful warior.



4. CROZIER HEAD. BY W. G. ROGERS.



5. VENTILATOR FOR CEILING. BY HILFELD.



[6. WALL DECORATION. BY G. J. MORANT.]

THE GEMS.

Amongst the various groups of remarkable objects in different parts of the Building, there is none more likely to attract the eyes of the fairer portion of the visitors, and none which presents more strikingly the spirit influencing all those who could contribute to render the Exhibition perfect, than the magnificent and valuable gems that are distributed here and there, and which have been so liberally sent by their owners to astonish and delight the public.



7. ORNAMENTAL LEATHER. BY DULUD, PARIS.



8. FIRE-DOG. BY MESSRS. BAILEY.



9. BLUE AND GOLD DAMASK. BY MESSRS. HOULDSWORTH AND CO.

tions of the Koh-i-noor (or Mountain of Light), exhibited by her Majesty, the diamonds and emeralds of the Indian collection, the almost equally noble and even more remarkable blue diamond of Mr. Hope, and some other single brilliants exhibited both by our great jewellers and by our neighbours on the other side of the water, we may turn, on the one hand, to the uncut gems in Class 1, and, on the other, to the grouped bouquets and other ornaments studded with smaller stones of exquisite colour and water, and in each case must be astonished at the richness of the display, and the advantages afforded in being enabled to study the appearance of such objects in the most favourable manner.



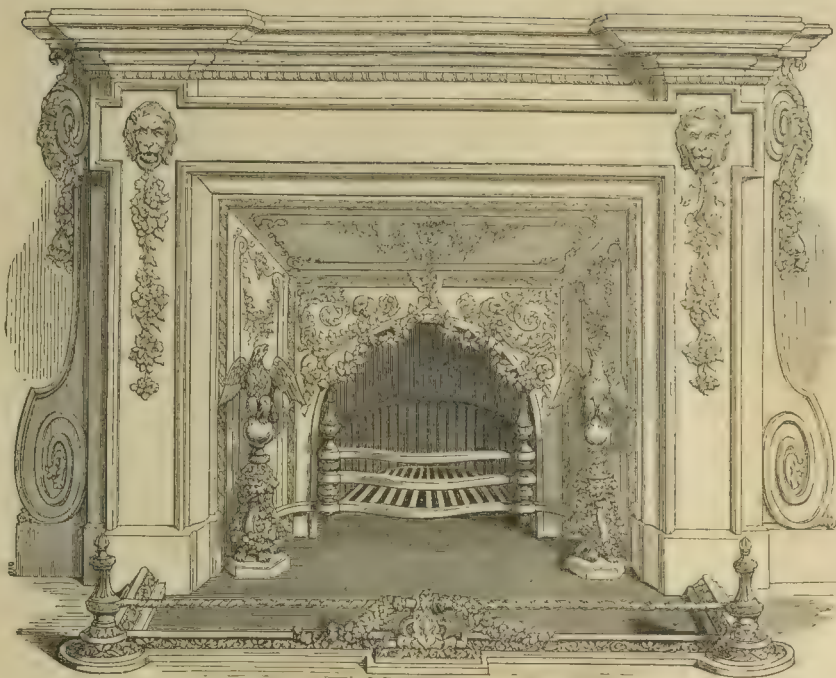
10. CHAIR. BY JEANSELME.

The most precious and remarkable stones for ornamental purposes are the diamond, the ruby, the sapphire, and the emerald. To these may be added, also, as very valuable and extremely beautiful, when of the best kind—the opal, the beryl, the topaz, and the garnet. All these are admirably represented in the Exhibition—most of them both in the rough and manufactured state. It may be well to explain to the reader the nature and value of some of them.

The diamond is beyond comparison the most commonly attractive and generally appreciated of all precious stones, chiefly owing, perhaps, to

its hardness, and the way in which it reflects and almost emits light. It is a crystalline form of carbon, and is, therefore, precisely the same in com-

position as coal and black lead; but the particles are differently arranged, and the result is a substance the hardest in nature, having a brilliant



11. FIRE-PLACE. BY MESSRS. BAILEY AND SON.



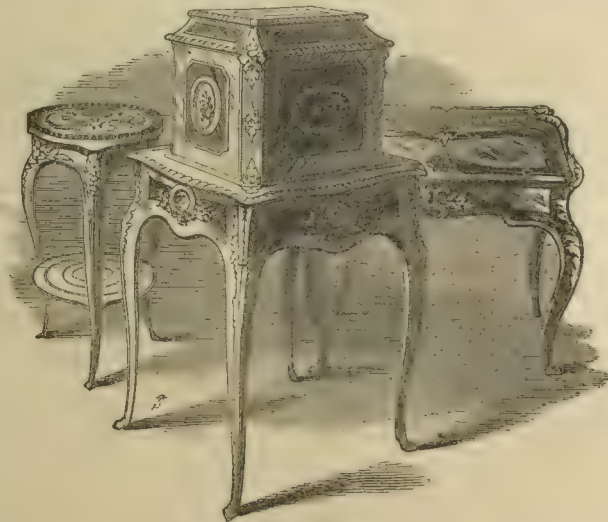
12. CHIMNEY-PIECE OF IRON. BY J. P. VAUDRE.

and surpassing lustre, great transparency, and scarcely ever presented in masses larger than a walnut, and limited to one or two localities far removed from the ordinary resorts of men. Diamonds are estimated according to a certain progression that we will presently explain; but those of small size and imperfect quality are also valuable either for cutting

glass, as used for this purpose by the glazier, or for grinding and preparing other and more valuable specimens of the same stone.

There are two distinct shapes of diamonds as used for ornamental purposes—the flat or rose diamond, and the brilliant or square diamond; the latter presenting a smaller surface but greater depth, and, therefore,

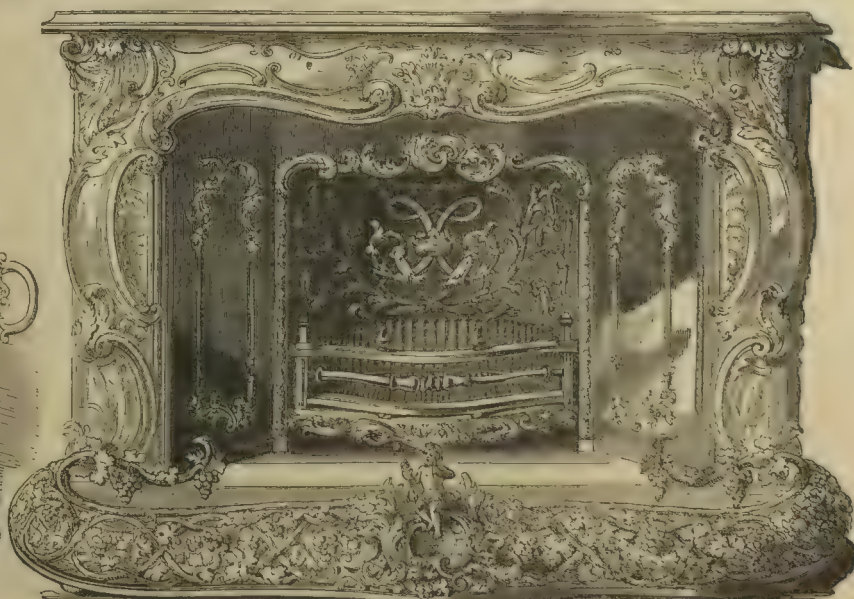
a fuller and finer play of light, and greater brilliancy. The natural form of the crystal of diamond is an eight-sided figure, the angles being often rounded, and to this form the best cut gems approximate; but cubes, twelve-sided figures, and other varieties often occur. A collection of gems belonging to Mr. Thistlethwaite, exhibited in Class 1, and



13. FANCY FURNITURE. BY LEVIEN.



14. GROUP OF PLATED WARE. BY MESSRS. BRADBURY, OF SHEFFIELD.



15. FIRE-PLACE. BY W. PIERCE, JERMYN-STREET.

some of the gems in Mr. Tennant's collection, also in that class (Aretin-S, column No. 1), will be found highly instructive in giving a notion of the shapes from which the finest brilliants are generally produced. These two collections, but especially the former, are not only remarkable as exhibiting the natural form of diamonds, but also of most of the other gems used for ornament. They should be studied carefully by every one who wishes to appreciate fully the remarkable treasures we shall presently describe.

The diamond is generally colourless, and the finest are quite free from any speck or flaw of any kind, resembling a drop of the purest water. Varieties of colour occur, but are rare; and clear distinct shades of colour in fine diamonds of considerable size are so extremely rare, as to give a great addition to the value of such stones. Thus, the remarkable sapphire-blue diamond belonging to Mr. Hope, and most liberally exhibited by him, being of gigantic size, perfect water, great depth, and most brilliant lustre, possesses a value far greater even than it would do if of the usual appearance.

The diamonds in the Exhibition may be distinguished into several groups. There is first the "Koh-i-noor," or Mountain of Light, and the so-called "Sea of Light," both at one time the property of the East India Company, and forming a part of the spoil taken in the Sikh war, on the defeat of Runjeet Singh. The former has been presented to her Majesty, and is exhibited by her permission. The latter, with a multitude of other superb gems, are among the Indian collection on the north and south side of the nave next the transept. The Koh-i-noor is not cut into the best form for exhibiting its purity and lustre, and will, therefore, disappoint many if not all those who so anxiously press forward to examine it. This is, however, a general fault among Indian gems cut in the East, as the people of that country consider the magnitude of too great importance to be submitted to the great reduction necessary to show the beauty of the stone.

The Sea of Light, like the Mountain of Light, is not so cut as to do justice to the gem; and thus these diamonds, however valuable, yield in brilliancy and effect to the smaller but more ornamental stones exhibited by the Jewellers. Mr. Hope's diamond is, however, set, and is thus shown to much advantage.

The value of diamonds depends on their weight and purity, but increases at a very rapid rate in the case of the larger stones. The weight is estimated in what are called carats, each carat being $\frac{3}{16}$ grains troy weight. There are thus rather more than 15 $\frac{1}{2}$ carats in an ounce troy. The mode of estimating the value is by considering the price of a fine diamond of one carat as £8, and in any particular case multiplying the weight into itself, and this product by 8. Thus, a diamond of 12 carats, or 38 grains, will be worth $12 \times 12 \times 8 = \pounds 1152$. When the weight is beyond 20 carats, the value is estimated in the same way; but the actual selling price is arbitrary. The price of rough diamonds is far less, the standard price of the carat being £2 instead of £8. Diamonds of 5 or 6 carats are very fine stones; those of 12 to 20 carats are rare; up to 100 carats they are extremely rare, and only a very few are known to be in existence whose weight exceeds 100 carats. They are found chiefly in India, but also in Borneo, Siberia, and Brazil. By far the greater number found are small, and it has been calculated that the numerical proportion of those of larger size is not very different from the relative value they possess in the market.

The cutting of diamonds is an art formerly practised in England, and the old English-cut diamonds of size that we occasionally meet with are highly valued; but, for some time past, almost the whole business of this kind has been transacted at Amsterdam. The work is effected by simple machinery, the grinding and cutting material being diamond-powder, either obtained by crushing stones of inferior quality or by rubbing one stone against another.

Diamonds are generally set in silver, and with as little to distract the attention from the lustre of the gem as the nature of the ornament will admit. Set in gold the effect is much diminished; but with rubies and sapphires there is generally nothing that can injure the lustre of the finer brilliants. Mr. Hope's diamond is set surrounded with smaller brilliants, and the effect is good.

The shape of the Koh-i-noor diamond is that of a pear, or rather more oblong; and it would be much reduced in size if cut by an European diamond merchant. Its marketable value would, however, be increased, for the reason already given. It would probably become, if properly treated, one of the finest diamonds now in Europe. The Sea of Light, in the Indian collection, is a comparatively flat stone, and could be properly set only as a rose or table diamond. The surface exposed is, however, very large.

Mr. Hope's blue diamond is most superb, as well for form as colour. Its colour, especially, is unrivalled, and is that of the finest and most delicate sapphire. Its form is nearly square, and its depth considerable; but its lustre and brilliancy are beyond all description.

The rich and valuable groups of brilliants exhibited by Messrs. Hunt and Roskill, Messrs. Garrard, Messrs. Morel, and others of our principal Jewellers, are not more remarkable for the extraordinary number, great size, and fine water of the gems, than for the taste with which they are grouped. The bouquets of Hunt and Roskill, and of Messrs. Morel, deserve special notice for the elegance with which they are designed; while Messrs. Garrard's group of three suites of brilliants, with opals, rubies, and sapphires, consisting, in each case, of necklace, brooch, and bracelet, will repay the careful examination of all who appreciate elegance of form and taste in arrangement, combined with the most precious and beautiful objects in nature.

The collection of brilliants exhibited by the French Jewellers are, as may be supposed, at least as remarkable as those designed in London, but they hardly excel them. They include a number of stones of great beauty and excellence, including examples of all the principal gems.

Before concluding the subject of diamonds, it may be well to mention the dimensions of the most remarkable. The largest known is that of the Mahal of Matan, in Borneo; it is said to weigh 800 carats, or about two ounces. That of the Emperor of Mogul is 279 carats, and resembles an egg cut in two. That of the Emperor of Russia weighs 193 carats. The Emperor of Austria has one of a yellow colour, weighing 193 carats. The Regent diamond weighs 136 carats, but is extremely valuable for its fine proportions and purity.

These are all Indian, and the largest known from Brazil weighs only 120 carats. There are very few diamonds above 100 carats besides these here noticed.

Rubies are of almost equal value with diamonds, but are composed of the substance called alumina, and bear the same relation to clay that diamond does to coal. The difference between rubies and sapphires is one of colour only, and yellow and white varieties also occur, though rarely. These gems are obtained chiefly from Peru, and are comparatively rare, owing perhaps to the difficulty of obtaining them from the authorities of the country.

Under certain circumstances, the colour, water, and lustre of the colourless rubies of India are such, that such gems may well pass for diamonds; but there is an important difference both in hardness and weight. Next to the diamond, the ruby is indeed the hardest substance in nature, but there is a marked difference. The weight of a ruby is consequently greater than that of a diamond of the same size.

In the case of rubies of fine quality, the price has often exceeded that of a diamond of equal weight. This is at least the case up to thirty carats; and thus the great value of the gigantic ruby exhibited among the Sikh spoil, may be in some degree imagined, though in its present state it would not be easy to estimate it more accurately. The rubies of

smaller size and perfect water exhibited in the bouquets already referred to are well worthy of notice, as equally fine in colour and form.

Rubies sometimes exhibit a peculiar star of light when seen in certain directions. This star has six rays, and is chiefly seen when the surface of the cut stone is rounded.

The sapphire is a blue variety of the same mineral as that which when red is called ruby. Sapphires are found chiefly in Ceylon. Like the ruby, certain stones show a particular star of light, and sometimes a play of colour varying from pink to blue. There are several sapphires of great beauty and purity among the bouquets already referred to.

The emerald, together with the beryl and aqua marina, form a group of gems of similar composition; and when of fine colour, perfect water, of large size, may be regarded as amongst the most valuable and beautiful of all precious stones. The peculiar composition of these stones is connected with the presence of a very rare earth called glucina, but the rich green tint of the emerald is due to the presence of oxide of chromium.

Emeralds are chiefly obtained now from Peru, but occur also in the East; they are more frequently of large size than the diamond and ruby, and are more easily cut, but the value of the finer kinds is often considerable. The gigantic crystal of emerald belonging to the Duke of Devonshire, exhibited with Mr. Tennant's goods in Class 1, and three others of very large size and beauty also exhibited in that class, will show the way in which the stone occurs; while the cut stones set clear or *a four*, exhibited amongst the jewellery belonging to Runjeet Singh, and shown by the East India Company, will give an idea of the rich and lavish magnificence of the East, and also of the barbaric nature of this magnificence, since the gems are little altered from the rough state in which they occur in nature.

Among the other gems to which it is desirable to direct attention are a noble specimen of aqua marina, apparently of very pure water and fair colour, in Messrs. Hunt and Roskill's collection; a magnificent beryl in Mr. Tennant's suite (Class 1), and some white topazes of great beauty from Van Diemen's Land. There are also some opals of extreme richness and fire in Messrs. Garrard's collection, which we would advise the reader to examine, and which we are sure will be admired.

AGRICULTURAL MACHINES AND IMPLEMENTS.

The collection of agricultural machines and implements will be looked on with interest, not only by tenant-farmers and the proprietors of the soil, but by the community at large.

The British farmers, now deprived of the damaging crutch that hitherto weakened but did not support them, will have to exert those healthy energies which have been too long kept in abeyance; they will have to farm higher, which means better, and to develop to the utmost the capabilities of the soil; to economise and preserve manure; to reduce expenses to a minimum, and to increase the produce to a maximum. To effect these important objects, the agriculturist has to depend much upon the skill, inventive faculties, and unceasing attention to his wants, of the manufacturers or agricultural machines and implements. Well have the manufacturers answered the demand made upon them, for no department of British skill is better represented in the Great Exhibition than Class 9. The space devoted to this department on the south-west side of the Building is about 650 feet in length and nearly 50 feet in width. The whole of this extensive area is covered with ingenious mechanical contrivances for facilitating the various operations of agriculture, such as reclaiming swamps and bogs, and converting them into salubrious and fruitful fields; for digging, pulverising, and disintegrating the soil, so as to produce the finest tilth; for depositing manure and seed with the exactness and certainty of the human hand; for eradicating and destroying weeds; for the housing the crops with safety and dispatch; for the preparation of the produce for market, and the converting that produce into proper food for man and animals. In every department of these, the various operations of the farmer, will be found an infinite variety of machines, calculated to assist him in their better, quicker, or more economical performance, for every description of land, whether wet or dry, light or heavy, on the level or hill-side—every circumstance has been provided for, exhibiting an amount of ingenuity, theoretical and practical study, not exceeded in any other department in the Building.

The design and construction of agricultural implements has in the last few years made the most rapid advances, creditable alike to the farmers who have patronised and constructed, and to the manufacturers who have invented them.

To the house of Ransome and May, of Ipswich, agriculturists are much indebted, for they were among the first who made the great move in the better construction of the implements of husbandry, by the judicious substitution of iron for wood in the frames of field implements, and in the ordinary implements of the farm consisted only of some wooden-framed unwieldy ploughs and harrows, and an equally clumsy wooden roller; and in many old leases and agreements will be found a covenant that the landlord is to supply plough timber, by which was understood wood for the construction and repair of the tenants' stock of agricultural implements. A farmer now, glancing at the long array of beautiful machinery exhibited in Class 9, would not be slow at discovering that an unlimited quantity of plough-wood would do but little to assist him in his several departments, his own stock of such machines as he has before him. A person unacquainted with the merits of the various implements here exhibited, would be sure to imagine that too great a sacrifice had been made to show, and that the machinery exhibited could never bear the rude shocks and violent strains to which this description of machinery is subjected. To foreigners this effect must be particularly striking; for, as compared with similar implements exhibited by them in their several departments, our own stand appears so light as to be almost useless. The reverse of this, however, is really the case; for nearly all these implements have been subjected to the severe tests of the Royal Agricultural Society's appointed judges, whose report will hereafter be made public; and, although some will be found better than others, there will be but few that do not possess some good qualities, and scarcely any that can be considered as actual failures.

Nevertheless, it is quite true that our agricultural machinists have taken the most extraordinary and unusual pains to make as brilliant an appearance as possible at this World's Great Fair; and for this purpose they have worked exceedingly hard for some time past in painting, polishing, and varnishing their machines, to a pitch that will astonish many a farmer who makes the journey to London on this occasion, and whose associations and interests will naturally attract him more particularly to this part of the Building.

The painting agricultural implements in gaudy colours is a practice that cannot be too much condemned; it was an old plan of attracting the ignorant to buy a worthless thing. Modern makers do not make for ignorant patrons, nor do modern implements require brilliant colours to attract.

Those excellent machinists, Messrs. Hornsby, have erred in this particular point, and have much overpaid and decorated their machinery. On the peculiar occasion they may have been excused, but we should object by this firm to obtain the greatest advantage, as has been most judiciously done by Mr. Crosskill, of Beverley, whose stand of implements has a most attractive appearance, from the fact that he has used no paint whatever, the whole of his excellent machinery being varnished only, thereby exhibiting the material and workmanship to the inspection of any one. The excellent and numerous machines of the Messrs. Hornsby stand in no need of high colours to render attractive to all who know anything of the matter. The portable steam-engine, the agricultural land-drill exhibited by this firm, is one of the most beautiful pieces of machinery in the department, though exceedingly light and even elegant in appearance, and of the most delicate workmanship. The results of the trials will prove it to be one of the best high-pressure engines ever constructed, the consumption of coal being only 4 lb. per horse power per hour. We shall in future Numbers give an engraving of this and several other engines, with an account of the various steam trials.

It was the intention of the committee to have arranged the machines and implements into divisions, in the order in which they were used in practice, all those for performing the same operations being placed in the same division, this was found to be impracticable, and we

therefore find them arranged in separate stands, on a similar plan to that generally adopted at the exhibitions of the great agricultural societies, each machine having a separate stand, where all the several implements or exhibits are placed by himself in the order he thinks best. But the space occupied by the various makers is very small compared with what they often occupy at the societies' shows; and the consequence is, that the machines they exhibit are all choice specimens, generally those of which they are themselves the inventors or sole manufacturers, or machines for which they have obtained prizes and earned a peculiar reputation. Some of the larger implement manufacturers, who would gladly have occupied 10,000 superficial feet each, and 100 miles rather confined in about 800 feet; they have enlarged their accommodation by erecting galleries above, upon which the higher machinery is placed, having by these means nearly doubled the space allotted to them by the Committee.

We will first proceed to take a general survey of the machinery exhibited by the various manufacturers, and afterwards make a more careful examination of the most important implements at each exhibitor's stand. Commencing at the east end of the division on the south side, we have first the most excellently constructed portable engines by Messrs. Tuxford, of Boston. These engines will scarcely be surpassed by any in the department; they are of the most approved construction, the cylinders being enclosed and kept warm by being placed in the smoke-box. One engine has an oscillating cylinder, and in the other it is fixed. Near to this are the four corner stands, where all the several implements are placed, including a horse-die, with steering apparatus, and some winnowing machines. Further on we have a number of ploughs and harrows from the celebrated factory for this description of implements, of Howard, of Bedford.

The art of plough-making has been carried to great perfection by these makers, and our foreign visitors will look with considerable interest on the long light swing ploughs of this firm. Near these are some excellent machines by Clayton, Shuttleworth, and Co., including an excellent portable steam-engine. Near them is a variety of implements by Messrs. Dean, Dray, and Co., amongst which a liquid manure machine is a prominent object. Near here are placed some interesting models of farm steadings, one of which is composed entirely of galvanised corrugated iron. The stand of Messrs. Garratt and Son, of Leiston Works, near Saxmundham, occupies an important position here, closely packed with specimens of machinery for various purposes. The firm has been exhibiting in this stand the stand of Weddall and Co., containing highly finished specimens of horse hoes, grubbers, and their haymaking machines. Passing a variety of interesting objects, which we shall hereafter separately describe, we have an important feature in this department in the stand of Messrs. Barrett, Exall, and Andrews; it contains almost every variety of agricultural implement in use, many that are in principle peculiar to this firm, such as their improved threshing-machine, made entirely in accordance with its ingenuity, for separating the grain from the straw; the drum; their patent safety horse-gear, and a valuable machine for bruising gorse, almost the only effective machine in use for that purpose. They also exhibit an excellent portable steam-engine; and on the upper floor of this stand is placed a model of a threshing barn, fitted with the necessary gear. All the implements exhibited by this firm are of remarkably good design and construction, and the workmanship of the best possible kind. Messrs. Barrett, Exall, and Andrews have, like many other exhibitors of agricultural machines, fallen into the error of over-finishing their work. The lathe and the planing machine have done too much towards producing an effect of bright iron; it would have been much better had all the implements of husbandry been exhibited exactly as they are supplied at ordinary times to the purchaser; though it must be admitted that this the Great Exhibition of 1851 is a peculiar case, and on this account Messrs. Barrett and Co. may be excused. In the stand of Messrs. Barrett and Co., there is a fine collection of rivalling the workmanship of another class in the north side of the Building. Having alluded to the machinery on the north side, we may observe, that our agricultural machinists would do well to examine, and take a lesson from, perhaps the most perfect piece of machinery in the whole collection—a pair of oscillating marine engines, by John Penn, of Greenwich, and observe how unostentatiously these beautiful engines are finished and exhibited.

The remainder of the space on the south side is occupied by a variety of contributions by different exhibitors, conspicuous amongst which is a machine for thorough-draining land. An engraving of this was given in the ILLUSTRATED LONDON NEWS last year, when it was tried at Uxbridge. It has had some important additions made to it since that time, and we shall enter more fully into its merits hereafter. By the same machine may be formed a fine model of a drainage machine, and a mould-board, and thus effecting the object usually attained by the ordinary turn-reef plough. This is remarkable, from the fact that, in the department of Switzerland, there is exhibited as a new invention a plough of the same description, by Jean Gisin de Leistal, Canton de Bâle, and which shows forcibly the importance of exhibitions like the present, where persons may examine and ascertain what has been already done before they attempt to improve and invent. Passing on to the north side of the Building, we have some excellent apparatus for steaming and cooking food for stock, by Messrs. Stanley and Co., and another portable steam-engine by Mr. Burrell. The machinery exhibited by Mr. Burrell will attract considerable attention for its superior workmanship, and the finished manner in which it is got up. The threshing machine in this case has been painted of a dark olive colour, and varnished up in a manner much better adapted to a carriage body than a farmer's implement. Near are some utensils for draining, from the Vale of Aylesbury, exhibited by Mr. Jolly. They are the most beautiful things of the sort we have ever seen. In the Swiss and other foreign departments are utensils of the same description, for which these countries are celebrated; but those who take the trouble to examine both, will say that Mr. Jolly has well sustained our reputation for the manufacture of these useful articles. A contrivance for packing hops deserves favourable notice here.

We have passed over, in our progress thus far, several machines for the manufacture of drain-tiles, to which we shall hereafter pay proper attention; as also the stand of Mr. Clayton, which is located here. He exhibits one of his excellent double-action tile-machines, which ingeniously combine the vertical and horizontal action; a large number of dies, of various shapes, for tiles, and for making hollow bricks; and some excellent specimens of draining-tools, of every variety of shape.

We have now arrived at one of the leading features on this side, that is, the stand of Mr. Crosskill, of Beverley. We have before alluded to the peculiar and excellent appearance of Mr. Crosskill's machinery and implements, caused by his exhibiting them without paint. This is a very complete stand, and comprises everything of this description, for which Mr. Crosskill's manufactory has become so justly celebrated. It consists of some excellent barn machinery; a universal mill for crushing oats, beans, &c., for grinding corn, and a variety of other materials; some good specimens of drills; an improved chaff-engine, for cutting straw for litter, which is a great desideratum, and one of the points which has hitherto almost baffled the ingenuity of inventors.

Mr. Crosskill also exhibits some excellent specimens of his carts and waggons, fitted with his improved wheels: of these wheels he exhibits a variety of specimens in another department; and all who take the trouble to examine this important stand will be delighted with the excellence of the specimens exhibited.

In speaking of Mr. Barrett's stand, we omitted to mention an ingenious machine for making hurdles, which is specially worthy of notice. The next stand of importance is that of Messrs. Ransome and May, of Ipswich. This firm has long been celebrated for the production of machinery and implements of a superior class; and their character as manufacturers is well sustained in the excellence of those here exhibited, comprising specimens of all the most important implements now in use, and an excellent portable steam-engine. The stand of Messrs. Ransome and May is a fine specimen of the art of the designer, and the work of the maker; but it does not make so brilliant an appearance as some of its neighbours; but it will not prove the less attractive to those who are really interested in agricultural mechanics.

Near here we have some excellent specimens of chaff-engines, by Richmond and Chandler; two other portable steam-engines, and many valuable implements, and a novelty in a steam digging machine, before alluded to. The stand of Messrs. A. Tinsley and Son, of Spitalfields, is a fine specimen of the art of the designer, and the work of the maker; it has, like the stand of the other large makers, a gallery above for lighter articles, and contains excellent specimens of their various field and barn machines. The drills at their stand are well worthy of attention; some recent improvements have been introduced, which have simplified them considerably, such as the application of gutta percha tubes instead of the old jointed pipes, for conveying the manure and soil from the drill to the sowing machine, and the use of a manure pump, has been added, for preserving the level of the seed-box when the drill works on the hill-side. The winnowing machine of this firm deserves notice. Their portable steam-engine, before alluded to, is here; its chief peculiarity consists in the cylinder being enclosed in the steam

chest; and an excellent plan has been adopted in constructing the governor of this engine, by placing the gun metal caps in such a manner as to receive the heavy iron balls when the engine is not in use, and prevent them from striking about when the engine is travelling.

The machines exhibited by Smith and Co., of Stamford, will be well worthy of examination; they consist of chaff engines, haymaking machines, horse-rakes, and cultivators. Mr. Smith has deservedly gained great celebrity for his powerful chaff engines; they are equal to anything of the kind exhibited. The drawing, instead of the ordinary chopping action of the knife, is much to be recommended, five feet of the knife passing through eighteen inches of the material cut. This has hitherto been almost the only machine that would effectually cut straw into lengths for litter; it cuts, cheaply and effectively, any length, from a quarter of an inch to five inches.

An iron stall, complete, with rack and manger, is exhibited here, by Messrs. Cottam and Hallen; and near it is placed a large machine, which will doubtless attract considerable attention, a specimen of this kind being seldom seen south of the Tweed: it is a complete Scotch threshing mill, with winnowing apparatus above, and fitted with elevators for raising the corn from under the shakers to the hopper above. The action of this machine is different from the ordinary English ones, as in the latter the grain is rubbed out between the drum and the concave; while in the Scotch machines it is beaten out, the straw being held between two rollers, and the beaters striking it out as they revolve. This plan was the invention of the celebrated Andrew Meikle in 1786. It remains the same in principle to this day. Messrs. McCartney and Drummond, of Cunnock, Argyshire, are the exhibitors of this interesting feature in the class.

We have now arrived at the point from which we originally started, at the east end of Class 9; and, in the slight sketch we have given, have noticed most of the remarkable contributions in this department; but we have necessarily omitted a great number of interesting objects, which we shall describe separately hereafter. Although the great bulk of the

machines and implements of husbandry are placed in this class, yet there is much to interest the agriculturist in other parts of the Building, especially small machines, tools, and utensils. It will, doubtless, be observed, too, that all the steam-engines we have noticed are portable; and from this it might be inferred that this is the only description of engine applicable to agricultural purposes, and it is singular that in Class 9 only one or two specimens of fixed engines should be exhibited; but the agriculturist will be amply compensated for their absence in this class, by the variety he will find elsewhere equally well adapted to his purposes as to that to which they have been applied.

In Class 6 a number of valuable grinding-mills will be found deserving of attention, especially one exhibited by Westrup and Co. Ashby's vertical dressing-machine, and one for dressing flour in vacuum. Millington's patent smut-machine, a valuable improvement; a mill worked by levers, with the same action as is used in rowing. Samuelson's presses for manufacturing oil-cake; and various specimens of millstones, by Hughes; and an improvement which will be a great boon to agriculturists in an improved form of gutter. The want of proper gutters to carry off the rain-water is a great evil which this plan will do much towards removing; it consists in forming the last eaves-tile into the shape of a gutter, ingeniously joined, and secured to the eaves-board. This specimen of roof is composed of different kinds of tiles, and a stream of water is constantly flowing over it, which effectually tests its capability for answering the intended purpose.

In Class 5 will be found some excellent varieties of pumps, adapted to agricultural purposes, for lifting or forcing liquid manure, or water; also some small fire-engines, suitable to farmhouses.

In Class 29 is placed an elaborate model of Mr. Mechi's farm, at Tiptree Hall, Essex. Those who have not had an opportunity of visiting this much-talked-of farm will here find that they may make themselves acquainted with every detail of Mr. Mechi's practice. The model has been executed with great care; and, as the roofs are all moveable, the machinery and other details may be closely inspected.

The agricultural machines and implements exhibited in the foreign departments have already excited considerable attention, and they will deserve the special notice of those interested in such matters.

The largest number of contributions of this kind are in the department allotted to the United States of America. They consist of a large number of ploughs, of various kinds, but all having one strong family likeness, being remarkably heavy in appearance, full breasted, high framed, and having the stiles unusually short and elevated, with the holding part inclined at a steeper angle. We shall hereafter recur to these implements, and endeavour to point out the difference that exists between them and those exhibited on the British side, and their fitness for the purpose to which they are applied. In addition to ploughs, there are horse-hoes, grubbers, cultivators, and drills, and two specimens of remarkable-looking machines for reaping corn.

Reaping by machinery offers so many advantages, that it has occupied the attention of mechanists for centuries past, and yet none have been produced that could keep their place amongst the implements necessary to the farmer. The late Mr. Smith, of Deanston, tried hard to perfect it without success. How far this production of American ingenuity will succeed, we will not pretend to judge, but it has a strong resemblance in principle to one formerly used in England, and known as Bell's patent.

In the Belgian department are a number of implements, some possessing considerable merit. They consist of the usual kinds of grubbers, land presses, horse-hoes, drills, and some ploughs. In the department of France is a wool-cleaning machine, and some specimens of corn-mills. Denmark exhibits a large well-made chaff-cutting engine. Switzerland sends the double plough before alluded to, and some good specimens of dairy utensils. Austria sends scythes, reaping-hooks, &c. In the department allotted to British possessions abroad, will be found some wooden framed ploughs, very similar, as may be expected, to those exhibited in the United States. In the same department are specimens of hay and manure forks, scythes, and malt shovels.

COX'S AERATED WATER APPARATUS.

The absence of mechanical contrivances usually forming part of soda-water and other aerated water apparatus, and the entire exclusion of atmospheric air, are two of the chief features in Mr. Cox's invention.

The water or other liquid is impregnated with the gas in excess, by connecting the vessel which contains the sulphuric or other acid employed to generate the carbonic acid gas, with a second vessel, called a "generator," in which the gas is made, by means of a supply pipe, in such a manner as to cause an equal pressure of gas both above and below the acid. By means of a tap, any desired quantity is admitted into the generator at proper intervals, and the pressure of the gas increased to any required extent. The pressure thus obtained is made available in forcing an excess of the carbonic acid gas into the liquid to be impregnated.

The Views represent the Gas Generator and the Purifier, made of hammered copper and tinned inside, standing on a counter or table. Each of these vessels is constructed in two parts, being connected together by means of screw-bolts passing through the flanges of each vessel. On the top of the "generator" the acid vessel is attached. This is also made of hammered copper, but, instead of being tinned within, is lined with lead, in order to resist the action of the acid. The acid is admitted into the generator through a passage, which is furnished with a proper plug, covered also with lead, the plug being moved by a handle as shown.

In order to equalize the pressure of the gas above and below the acid, a communication is made between the vessel which contains it and the generator by means of a pipe, as shown; and the atmospheric air is allowed to escape by means of a tap at the top of the vessel. The chalk, lime, or other alkali is introduced into the generator by an opening left for the purpose. The generator and purifier are connected together by a leaden pipe, the passage through which is opened or closed by means of a tap, from which a pipe is extended to within 4 or 5 inches of the bottom of the purifier. A pressure gauge, for the purpose of ascertaining the pressure of the gas in the purifier, is fixed in connexion therewith.

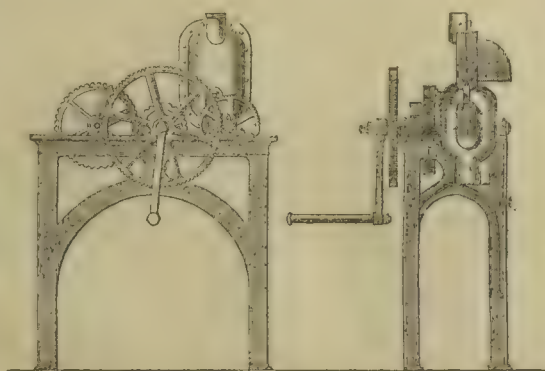
From the purifier, a branch pipe, with proper tap, leads to the tank containing the liquid to be impregnated with acid, the end of which pipe is carried to within 2 or 3 inches of the bottom of the cylinder. During the operation of mixing the gas with the lime or other alkali, the latter is kept in motion by an agitator, which is turned by hand in the ordinary way.

The *modus operandi* may be thus described. When the generator is charged with its complement of water and lime, the acid vessel with the sulphuric acid, and the purifier with the water, all the taps and openings being closed, the acid is admitted into the vessel containing the lime, which is kept in a state of agitation during the time of impregnation. The atmospheric air is forced, by the action of the acid on the lime, to the top of the vessel, whence it escapes by the tap hole provided for the purpose. On this tap being closed, the whole of the generator is occupied with the gas; the gas is then admitted into the purifier, and passing through the water therein, occupies the upper part of the vessel. From the purifier the gas is next admitted to the interior of the cylinder containing the water to be impregnated; the water being kept in a state of agitation, in order to facilitate its amalgamation with the gas.

A tap of peculiar construction forms part of Mr. Cox's patented invention. It consists of a cylinder of metal, having an aperture at one end in the centre, but bored through so as to emerge eccentric to the other end. This cylinder is placed between two clips bolted together, having on their contiguous faces circular recesses, in which the cylinder is placed; one clip being connected with the *infus*, and the other with the *effus* pipe. The opening and shutting the passage for the flow of the liquid is regulated by the position of the eccentric.

APPOLD'S ROTARY PUMP.

Those of our readers who are already acquainted with the various useful inventions and philosophical contrivances of Mr. Appold, will be glad to find his Rotary, or, as it has been called, Centrifugal Pump, occupying a very good situation in that department of the Exhibition devoted to "Machinery in Motion." It is easily found, by the very conspicuous wooden pipe—more, however, in appearance like a chimney shaft—which extends to the roof of the Building; and, when in operation, the sound



APPOLD'S ROTARY PUMP.

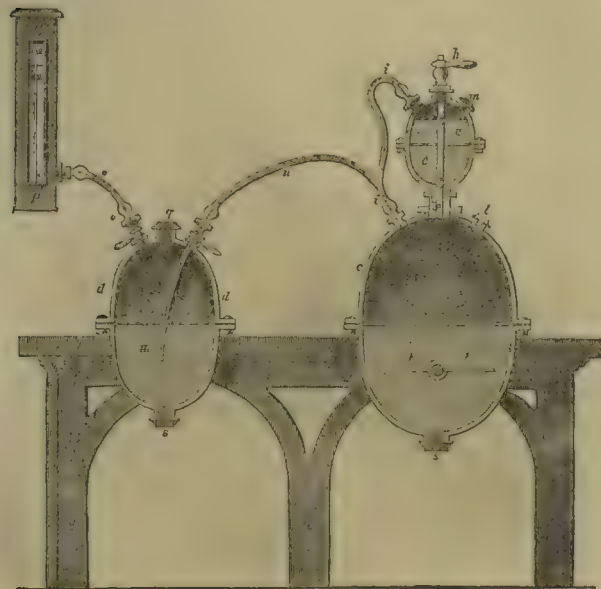
of water rushing, as it were, from a lofty eminence, also calls the visitor's attention to the locality of the little powerful engine. Mr. Appold exhibits here two pumps: the one of three inches diameter, which is driven by hand, and the other of twelve inches diameter, which is driven by Clayton's oscillating engine, having a cylinder of 8½ inches diameter, and stroke of 26 inches in length, the steam varying in density; but when we inspected the engine on Saturday last, the pressure was equal to 35 lb. on the square inch. It is to be observed that Mr. Appold's pump is at a very long distance from the boiler-house, and therefore has not the advantage of the same amount of power as those engines which are in the more westerly part of the Building. A gutta percha band, from the 8-feet fly-wheel of the steam-engine, passes to the driving wheel of the pump, which latter wheel is of 30 inches diameter. On the shaft of this wheel is a larger wheel of 48 inches diameter, from which a second band passes to a 12-inch pulley, on the spindle of the 12-inch pump or fan, which is contained in an iron case, and placed

within the wooden vertical pipe already mentioned; this pipe is 7 feet 6 inches long, and 12 inches wide in the clear, and reaches from the floor to the underside of the cast iron trusses of the roof. In the front of this pipe are two wooden valves, at different heights, to show different effects; the lower one has a sectional area of 576, and the upper one of 1008 superficial inches respectively. The fan is furnished with six blades, placed angularly, and the water is received or drawn into the fan by two apertures, each of 6 inches diameter, in the circular sides or discs. In the iron case which encloses the fan is an opening at top, having an area of 83 superficial inches, for the eduction of the water. With the large pump, of 12 inches diameter and 3 inches in width, which contains a gallon of water, a duty equal to 70 percent, is effected when the gallons of water pumped up are equal to 1400. The weight of the blades which give impulse to the water is only 11½ lb. In front of the wooden pipe is a large basin or tank, to receive the overflowing water, either from the upper or lower valve, as the case may be. The draining extensive tracts of fen or marshy land, this invention seems to claim particular attention.

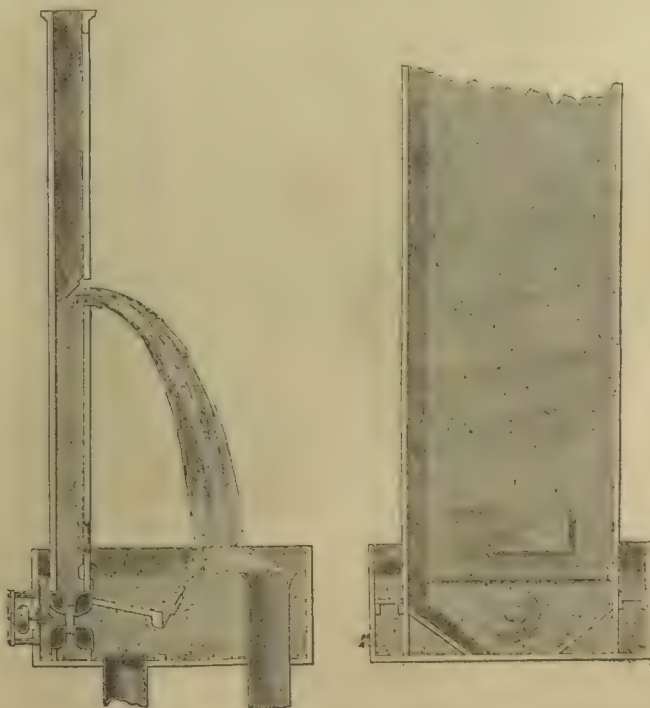
DUNIN'S EXPANDING MODEL OF A MAN.

The visitors of the Exhibition will find at the western extremity of the Building this most singular mechanical invention of Count Dunin. The cause of its manufacture is sufficiently romantic. Having in early life become involved in the cause of the insurrection of the Poles, he was banished the country; but, being desirous of again visiting his fatherland, and enjoying the estate of his ancestors, he betook himself to mechanical pursuits, that he might expiate his offence, real or imaginary, against the Emperor of Russia, by showing that he might be useful to the country if he were restored.

The figure represents a man five feet high, in the proportions of the Apollo Belvidere, and from that size the figure can be proportionally increased to six feet eight inches; and, as it is intended to facilitate the clothing of an army, it is so constructed as to be capable of adjustment in every part to the particular proportions of each individual. To obtain this result, the most complex contrivances are required, and the number of springs, screws, and other movements render it a marvel of human ingenuity. The tailors regard it with admiration, but its costliness of construction renders it an instrument too expensive for them to purchase. It is a marvellous sight to see the model expand, and it is well deserving a careful inspection. The mechanism is composed of 875 framing pieces, 43 grooved steel plates, 163 wheels, 202 slides, 476 metal washers, 482 spiral springs, 704 sliding plates, 497 nuts, 8300 fixing and adjusting screws, with numerous steadying pins, so that the number of pieces is upwards of 7000.



COX'S AERATED WATER APPARATUS.

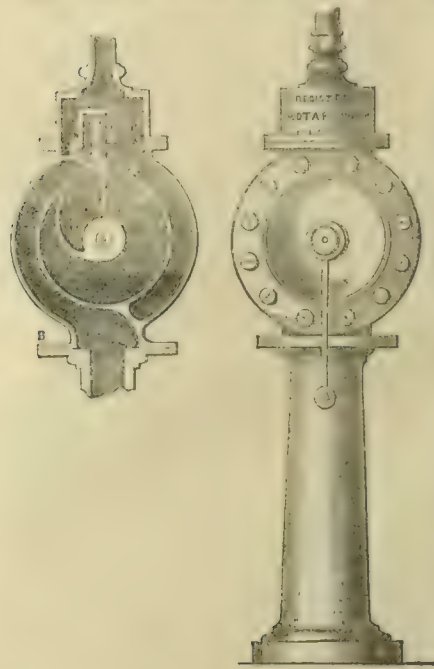


APPOLD'S ROTARY PUMP.



THE CRYSTAL PALACE BY MOONLIGHT.

being introduced to the mechanical world for a great variety of purposes. Among the many machines of this class which appear in the Great Exhibition, Mr. Clune's invention seems to claim notice, from the simplicity of its construction, portability, and neatness of design. It may be either fixed to a wall, or be fixed on the top of a pedestal. The cylinder is placed horizontally, its axis passing through the front of the case, to a handle, by which motion is communicated to it. The cylinder, having a flange at bottom, is secured by means of bolts to the top flange of the supply pipe, at the top of which



CLUNE'S ROTARY PUMP.

pipe is the clock valve in a curved chamber at the bottom of the cylinder, which leads into the external channel, passing half round the cylinder, and terminating in a port at top. Behind this port is a vertical slide, or diaphragm, which acts as a stop, and slides up and down in a groove, and is enclosed in a case above the cylinder, its lower edge being faced with leather, caoutchouc, or other suitable substance. For the greater part of the revolution of the horizontal shaft of the pump, the stop rests upon a cylindrical boss surrounding the shaft, which passes through one side of the cylinder by means of a stuffing-box, its opposite end resting on a fixed bearing on the other side of the cylinder. The boss is cast with an eccentric or spiral cam, the outer end of which works in contact with the interior surface of the cylinder, whereas its sides are in contact with the ends of the cylinder. In front of the vertical slide is the delivery-port, with its valve opening out at the top of the cylinder, having a discharge-pipe for the water or other fluid to be pumped up. At each revolution of the cam, which causes the stop or diaphragm to fall, a vacuum is formed behind it, after passing the inlet-port already described; and thus a body of water is at once elevated to the cylinder through the lower valve, at the same time the water already in the cylinder in front of the eccentric is driven out through the upper clock-valve. The action of the gradually curved cam effects a smooth and easy action on the diaphragm, and a regular discharge of the fluid is secured by the rapid rotation of the cam.

ORNAMENTAL IRON-WORK.

Whatever importance may be attached to other branches of manufacture in which the ingenious and hard-working mechanics of this country may be engaged, there are none so thoroughly national as the various departments of the iron trade; and, whether we consider it in its application to the manufacture of that machinery by and through which other departments of trade are carried on, or in its application to those utilities of life which constitute it a distinct branch of our national industry, its value cannot be overrated. The natural advantages we possess in the use of this material rendered it a matter of great importance that our display should be at least equal to our present position; and in this respect no disappointment can possibly occur, for, in whatever department of our hardware trade we may look, we find it amply represented. In ornamental iron-casting—a branch of trade to which our French neighbours have of late years devoted special attention in connexion with their bronze works—there was some fear that in certain points we should not stand so well as it was desirable we should do. The result, however, of the comparison is such as to set at rest any fears on this head; for, whilst we can well afford to acknowledge the excellence of the works exhibited by our French and German competitors, there is ample field for congratulation as to the continuance of our traditional superiority in these points. For this result, however, we have to thank the last two exhibitions at Paris; for, at the period of that of 1844, the ornamental iron-castings produced in this country were generally of a most unsatisfactory character, and it was only from the startling fact forcing itself upon the attention of those engaged in this trade, that, whilst little or no improvement had been going on in this country, especially as regarded design as applied to this department of our national industry, our neighbours had not only been employing the best artistic talent in the production of designs for this special purpose, but had progressed in a wonderful manner in the production of iron-castings of the very best character, combining the best mechanical dexterity and, so to speak, chemical skill in the treatment of the material, so as to ensure a sharp, clear, and perfect reproduction of the model in the finished metal.

The famous castings of Berlin had long been objects of interest to our metal-workers, but only so far as they were wonderful examples of the use to which a material so unpromising as iron might be put, even as ornaments for the decoration of the person. The iron-castings of France, however, came more practically home to us; and when we found that the useful was so completely combined with the ornamental, it behoved us to take steps to meet so unexpected a result. With a field of operation before us, of which the French could not boast, in the centres of attraction, the firebricks of our English homes, it was at once seen to what an extent the improvement of our metal casting could be carried in this direction alone; and in the present Exhibition there are remarkable proofs of how distinctly our manufacturers have directed their attention to the decoration of the useful rather than to the production of mere ornamental accessories, such as groups of figures, statues, or even vases.

It is, then, to the stoves, grates, balustrades, garden seats, and other

articles that we are to look for the real manifestation of the present position of the art of iron-casting in this country, and not to any more abstract productions, though there are, without doubt, many excellent examples of this latter class of objects.

It was no easy matter to impress upon minds of a mould as unbending as their own cast iron the necessity for bringing in a new element to aid the development of the ornamental iron trade of England, and to impress upon them the fact that, in spite of all they had done, there was still much more to be learned from the French. The exhibition of 1844 effected that which no arguments, however cogent, could do; and our workers in metal saw, that, unless they bestirred themselves, and that too immediately, the mere traditional excellence of their productions would no longer avail them, and that least of all with their own countrymen. The manufacturers of stoves and grates accordingly set to work so earnestly, that in two or three years a wonderful change had come over the spirit of their production, and we have to look to the exhibition of 1851 for the examples of this class in the Exhibition are far beyond anything of the kind ever before executed. Let any one carefully examine the

GRATES AND CHIMNEY-PIECES

exhibited by Messrs. Hoole, Hobson, and Hoole, of Sheffield, in which are combined an amount of excellence in design, with beauty of workmanship, far beyond anything which a few years ago could have been expected. The examples of dead polish steel, combined with bright steel and ornolu, exhibited by this house, show, in design, an adaptation of tasteful classic forms in new conditions and singularly appropriate details of arrangement. In one example, facing the central avenue, the ornaments of the cave supporting the shelf are very artistic, and the bas-reliefs of the frieze broad and effective. The variations, too, of the same designs in different materials argue well for the resources of the manufacturer, and show thoughtful adaptation, and not mere capricious change.

Messrs. Stuart and Smith's examples are equally excellent and original, though different in style, for which, indeed, we ought to be grateful, for in nothing do we need more improvement than in that everlasting "follow-my-leader" habit which seems so inherent in some of our manufacturers. For too frequently it is found that the instant an enterprising tradesman brings out a novelty, all "the trade" are after him in full cry, until his improvement is ground to pieces by continual repetition in all possible forms. Apply this to the iron-casting, for every man appears to have gone for a direct individuality, and has consequently succeeded in a greater or less degree. The grate in the Alhambra or Moresco style, by Messrs. Stuart and Smith, is very excellent; and the introduction of the light bronze effect with the enamel blue is a noticeable feature. The castings are of a first-rate character, and, indeed, could not possibly be surpassed. The stoves, too, are elegant and tasteful in form and ornamentation. Messrs. Yates, Haywood, and Co., of Birmingham, also make a beautiful display in the avenue, near the Sculpture-room, and, on considering the works of these three houses, we believe the reputation of Sheffield may be safely left in their keeping. At the same time, there are points in which improvement may be made, to the lessening of the cost of production and the consequent diffusion of a better class of manufacturing art amongst the people. For we hold that anything which tends to increase the price and not the excellence of a production, is an evil; whilst anything which tends to reduce the price, and at the same time preserve excellence in all its integrity, is a corresponding good; therefore all superfluous elaborations, in whatever form they come, whether in the shape of "sham" bronzes, or the great integrity of or mola, are to be deprecated; and that there are such elaborations about many of the most excellent specimens, will not be denied. Now, we hold that iron, being iron, should be left to look like itself, and gain its value by merit and not by sham. When seen in its own integrity of a rich brown black, or the beautiful grey of the dead polish, with the brightly polished portions by way of contrast, the effect is infinitely superior to any of the innumerable "shams" so constantly resorted to in order to make honest metal look like something else. These remarks, then, bring us to one of the great features of the Exhibition, as an example of iron casting.

THE COALBROOKDALE DOZE.

In spite of all our admiration of the skill and energy with which the Coalbrookdale Company have sustained the reputation of their house, we cannot but think that the example of the Coalbrookdale Doze, a "sham" bronzing just complained of. With means of production far superior, probably, to any other firm of a similar character in Europe, it is to be lamented that, notwithstanding great efforts and, without doubt, an immense outlay of capital, more has not been done than we see even in the very admirable exposition before us—and that it is really an admirable display every one will agree. Let us take the dome of the Coalbrookdale Doze as an example of the workmanship. Excellent workmanship, an elaboration of materials in which the imitative capabilities of cast iron are carried to an extent far beyond what might have been expected, and an amount of constructive power displayed, that might fitly be spoken of with the Crystal Palace itself, though on a small scale; but, despite these excellences, there is a lack of design, of positive intention about the work, which mars the ensemble, and leaves a dissatisfied and dissatisfied feeling.

This structure is composed of a dome, supported by six plastered-dome columns of open rustic-work, the double stems of which are interlaced with ornamental details of the same character. From these stems rise branches of oak, which form the arches for the springing of the dome, the leaves and details being admirable examples of casting. Each column or pilaster is surmounted with a cleverly modelled falcon as a finial; and the centre of the dome is graced by a statue, which is surmounted by a figure of a winged Mercury. There are several good points in the construction of the supporting ornaments; but others are very objectionable; and of these latter we would particularly instance the scrolls at the base of the vase-shaft, as being exceedingly stiff in the curves. The wings of the crowning figure, too, are immense in size, and needlessly out of proportion. The most objectionable part of the whole, however, is the figure of the eagle, placed within the dome, and at which Mr. John Holt's "Eagle Statue" is supposed to have been produced. The arrow which pins him to the roof. This leaves nothing to the imagination of the spectator—a great pin in all art, and especially so in the higher manifestations; and thus a statue, which is admirably suggestive of vigorous exertion, from the presumed distance of the object aimed at, is brought down to the level of a vulgar bird-catcher, who gets his ornithological victim comfortably within reach, and then quietly slaughters him.

We have bestowed thus much of criticism upon this work, because, in many points, it is a remarkable one, *malgré* the mistakes; for had it not been worthy of commendation, it certainly would not have been worthy of the notice we have given it, and it is because a warning in the production of such works may be useful, that so much is here said about it, for, as a specimen of casting, it is second to none in the Exhibition; but it would have been infinitely better to have left it in all its integrity of iron cast-iron, than to have "bronzed" it, since, as we have seen, some of its best points would not be so noticeable as they are in iron—the casting of the oak-leaves, for instance.

The Gothic garden-seat, placed inside this structure, is a very excellent example of casting, of the adaptation of a given style of ornament to a special purpose. The Gothic details are well introduced in combination with the rustic-work which forms the base. It might go on to notice other features of the exhibition, but the Coalbrookdale Company, but must postpone them to another occasion, as it is desirable that a glance should be taken at the display in ornamental iron-casting on the Foreign side.

BERLIN IRON.

The exquisite character of the Berlin iron-castings is known and acknowledged on all sides; and the perfection to which those works may be carried is a matter of no small interest. The Berlin Exhibition, as well illustrated by the examples exhibited by A. F. Leymann, of Berlin (197). Here we find a singular contrast in the use of the same material; and few persons would be disposed to believe that there could possibly exist any similarity between the large work last quoted and the beautiful and delicately constructed articles now under consideration. Instead of massive columns, we find delicate tracery of so minute a character as to require careful examination to detect the lines. Rings, earrings, brooches, bracelets, and caskets all highly decorative and of a beautiful colour imparted to the work enhances its value by its tone and unpretending character.

By the side of these examples of German ingenuity and skill, are placed exquisite specimens of another kind of ornamental metal-work, which it may not be out of place to mention here, inasmuch as we are about to devote a great deal of space to the Berlin Exhibition; we allude to the exquisite ornamentation of the Berlin Exhibition, which are deserving of special examination for their delicate workmanship, and the elegant taste in which they are designed and carried out. Chains, bracelets, pins, and purses in great variety show to what an extent this beautiful art may be carried in skillful hands; and we would

earnestly commend this display to the consideration of the steel toy makers of Birmingham, as likely to afford them hints of a most valuable kind.

In the more useful castings we do not find so large an amount of excellence as might have been expected. Even the larger ornaments are by no means suggestive of superiority. A casting of a low painted balustrade is very bold and effective; but many of the bronze imitations are rude, and the leading features of M. Leymann's display are certainly the exquisite ornaments already mentioned.

The raised letter-castings of Febr and Eisinger, of Augsburg, for the purpose of embossing books for the instruction of the blind, are admirable examples of their class; whilst the more ornamental specimens of A. F. Seebiers and Co., of Offenbach, display great excellence in design and workmanship, the castings being very pure and delicate. A card basket is especially noticeable; and the beetles, as examples of paper weights, are worthy of examination for their clear and simple design.

Amongst the more useful articles may be instance a steaming apparatus, by F. A. Wolff, of Heilbrunn, in which the classic decorations of the iron chamber are admirably adapted to the rectilinear form required. H. C. Graamans, of Rotterdam (65, Holland), exhibits two very pretty stoves, the design and casting of which are admirable. The perforated side panels are very excellent examples of modelling, and show a far greater amount of skill and labour than the Dutch generally get credit for. An embossing roller, exhibited by Xering, Bielefeld, and Co., of Drenthe, is also a very superior specimen of skill in iron-casting. This is used for calendaring Utrecht velvet.

FRENCH IRON-CASTINGS.

Of the French iron-castings we shall have much to say when they are better arranged than at present, and when returning to the consideration of these examples of British manufacture which time would not permit us to do justice to on this occasion. In order, however, that the visitor may have points of comparison, by which to judge of the relative merits of French and English iron-work, we quote such examples as may serve as indications of the degree of skill to which our neighbours have attained in this manufacture.

The efforts of some of the best and wisest men of France have been directed to the development of the iron trade of that country, and, in spite of difficulties of no ordinary character, there can be no doubt that immense progress has been made. It is, however, still very doubtful if the works established in various parts of that country can be made to answer as purely commercial speculations, even with the enormous amount of trade since that date; and, as a result, against the importation of British iron. Still, in the more ornamental branches of the trade, immense progress has been made, and the beauty, not merely of design, but of workmanship and skill in casting, is such as to deserve the highest praise. We have already stated, that to the extraordinary productions of this class exhibited at the exposition of 1844, may be attributed the great improvement made in our own ornamental iron trade since that date; and, though we question very much whether our neighbours have made a corresponding progress in the trade, we are certain—that their works are worthy of careful examination.

The balustrades of M. Boidé Martin, of Paris, are excellent examples of their class; and a casting evidently intended for the end of a bedstead, exquisitely designed in the Italian style by an exhibitor whose name we could not ascertain in the confusion which still continues in this department of the Exhibition, is as fine an example of workmanship and adaptation of material as can be found in the Bazaar. To do justice to this work must return to it again under more favourable circumstances. Dietrich and Sons, of Nieferbrunn, Lower Rhine, exhibit some excellent examples, in which bold modelling is combined with fine casting.

Of statues in iron and groups of figures, much could be said, and certainly not to the advantage of some of our own manufacturers, so far as regards originality of subject. For instance, we have here the veritable originals of the lions which exhibit in the Coalbrookdale Company. If there was anything of a very superior character in these, there might have been some excuse for the coincidence as some may call it, but copyism or piracy as we should call it, but there is more. These dogs are certainly the result of some ingenious Frenchman's attempt to adapt casts from dead subjects and make them into the representation of living animals; they are dead dogs in spite of all his efforts. One is especially deficient, even the lying up of his fore-paw. Now this is not art, but a caricature of it; and, in the same category with the artistic effort of the village sign painter, whose power to draw a red lion was so limited, that, in order to execute a commission entrusted to him, he hit upon the expedient of painting one side of his dog, and using him as a printing type—thus contriving to impress the figure of the animal upon the sign-board, as a basis for future reproductions.

Concluding for the present our notice of the French iron-castings, we would call attention to the examples exhibited by M. Matifet of Paris, whose large tazza is placed in the Central Avenue. This example of the skill and energy of our neighbours is a boldly designed and admirably executed work of large dimensions, being 5 feet in height, and 8 feet in diameter. It is in the style of Louis XIV., and is an excellent example of the bolder features of that school of ornament. Next this is a large vase, by Val D'Osle, in which a figure is erected which promises to afford matter for future consideration, since the parts bear evidence of skill, alike in adaptation and workmanship.

There are few departments of the Exhibition to which the time of the visitor can be more profitably and more agreeably directed than the one to which we have just endeavoured to direct attention, inasmuch as there is much to please and instruct. The mastery over unpromising materials, the beauty of form and even of colour attained to, and the durability of the work when once executed, are subjects on which much more may be said, and on which we hope to dilate at some future period.

THE UNITED STATES.

In our account of the opening, on the 1st May, the name of J. S. Stansbury, Esq., the United States Commissioner, was accidentally omitted.

The United States make a very imposing outside show, with a space second only to France in extent, but unfortunately the performance does not come up to the promise. The space was by no means too large if each State had sent a contribution of its principal valuables, or if the great Republic had lain as close to us as Ireland, so that shortcomings might have been easily amended at the last moment. We have, however, no right to reproach Brother Jonathan, for we must not forget that the United States had not only the disadvantage of the greatest distance to traverse, but of an utter want of those Government arrangements which have enabled Austria especially, France and its neighbours, and even Tunis and Egypt, to make a respectable show. They were distracted also by conflicting rumours as to the success and extent of the Exhibition. Besides, the chief produce of the States, fit for exhibition, consists of raw produce, which it is no one's interest to send.

There are very few of their manufactures which they could hope to sell here. American manufactures of the same kind as those exported from Europe could only be sent as a matter of curiosity by a Government organization. Private individuals seldom take such useless trouble.

In the British department, the mineral exhibitions, and some of the manufacturing machinery, have been sent up by a local subscription. Of course, this could not be carried out to any extent in those newly-settled western States, about which we feel most curious.

Still there can be no doubt, that if the "Statesmen" had had any idea of the kind of Palace prepared to receive, and the number of gazers prepared to examine, their contributions, they would have exerted them selves to make a much greater show.

MINERALS.

California disappoints us dreadfully. We were promised specimens of the golden ore in sand and in quartz; of the rude machinery for gold washing and gold refining; and examples of the many precious stones in which the true El Dorado is said to abound. We have, however, as yet, nothing except a machine for crushing gold-seamed quartz, and 100 lbs. of quicksilver, by agreement, to be sent to us from the California gold-mining district, London. A great haul of copper ore, from the same position; and, in another, a huge mass of copper ore from Lake Superior. One side of this Lake Superior district is, we believe, in British American, and the other in republican American territory. It is, perhaps, after the South Australian Burra Burra, the richest copper in the world. Mining, in the proper sense of the term, is scarcely needed. Ample quantities of metal are to be obtained from the waste of the mining process. At present, however, the value of the richness of the ore is neutralized by the impediments in the way of conveyance to a market over the barren, rocky, swampy region which environs it for nearly three hundred miles.

Other minerals in great variety, including specimens of iron ore of fine steel quality, are sent, but will more properly come within the scope of a technical review of foreign and colonial minerals.

VEGETABLE PRODUCTIONS.

The most prominent among the vegetable produce is a long line of barrels of fine flour packed in the same iron barrels, in outward appearance giving promise of that excellence for which the best brands of American flour are famed. Very naturally, however, the barrels are more attractive than the flour.

The Americans excel very much in woodwork; this may be seen in a row of remarkably neat buckets of bird's-eye maple, cedar, and all manner of fancy woods. These are articles which properly come under the designation of "luxury," and are, in fact, the mainstay of the New England States, during their long and severe winters, occupy their time in making a variety of such articles, including parts of Sam Slick's celebrated wooden clocks, and furniture, especially rocking-chairs. It is with these notions, barrels of wheat, Indian corn, and pickled pork, that Yankee schooners travel about the West Indian Islands, the South American coast, and among our Australian possessions, bartering, clopping, changing—keeping a sharp eye on board. Very often, the vessel itself is busy filled, and freighted by the joint-stock labour and contributions of the inhabitants of a small sea-port; the crew are nearly all shareholders of ship and venture; and of the crew, the captain and carpenter are often the only able seamen; the rest are raw country lads—Green Mountain boys, as they are called.

INDIAN CORN.

The display of Indian corn in the fair is numerous and various. The collection of the western states may be said to be supported on the strength of ninety-day corn. A backwoodsman, who finds himself too much crowded, sells off his improvements, packs up his tools and has "prog" on a wagon, and plunges into the forest. When he finds a "location" to his mind, he chops down trees on an acre or so, burns off the tops, and leaves the stumps standing. After rolling away the timber as well as he can, he takes his hoe, not a slight contrivance, in three months a crop will be ready to feed him and his cattle, if necessary, during the winter, while he is preparing a more complete clearing. Indian corn is delicious, boiled green, eaten with butter and salt; and corn-cobs are good for smoking hams, and many other uses. The green leaves make fodder, and the ripe corn is useful and edible in a hundred ways. The knowledge of all this gives a certain additional interest to the large yellow ears.

We must not forget to note, that one of the exhibitors (Mr. Stansbury) has produced a sort of Indian-corn bread, which is pronounced delicious by many who have found the ordinary preparations of that grain by no means pleasant. Indian-corn bread in the 'States' is usually eaten hot. Many specimens of tobacco are shown, but they do not attract much notice.

THE VIRGINIAN CABINET.

The land of our first American colony, from which, according to popular tradition, Sir Walter Raleigh first introduced the intoxicating weed, has sent by subscription a collection—a cabinet of native ornamental wood, containing in appropriate partitions specimens of the ores, the marbles and building stones, the various kinds of wood, of grain, of tobacco, hemp, flax, and other vegetable produce of Virginia; of native silk, wool, and manufactures; cloth in cotton-cloth of different qualities. We ought to follow this example, and prepare cabinets of the natural, if not manufactured, productions of the different districts of England, Scotland, and Ireland.

COTTON.

Many specimens of dried plants, with the cotton of each kind, are shown, and may be compared with the specimens collected from our Indian possessions.

FURNITURE.

An array of chairs constructed in a very costly manner, on a principle that enables the sitter not only to rock, but to roll or loll in almost every direction, attest the advances of one kind of luxury among our transatlantic brethren. These chairs, which are chiefly of iron, will not, we imagine, be allowed to go back. We must not pass by a child's chair, wargon, and velocipede combined, a toy that will go far to supersede wheelbarrows and wooden horses.

CAOUTCHOUC.

The Americans come out in great force in India-rubber, applied to an infinity of purposes, not only golf-shoes, which they first introduced (an immense improvement on the old clogs and boots), but portable boats, pontoons, life-buoys, hoods, and cloaks in wonderful variety. Among the last mentioned the light waterproof hoods for carriages must be admired.

CARRIAGES AND SHIPS.

But, if we were asked to select the manufactures in which the Americans especially excel, notwithstanding that a few admirable models of clipper-ships are displayed, which excited the intense admiration of one of our naval men, we should without hesitation point to the light carriages.

The State-men do not ride for amusement; hunting, according to our notions, is almost unknown, although Washington kept what were called fox-hounds in the neighbourhood of the city. Horses are the great resource for the spare half-hours of the wealthy citizens of the Republic; and fast trotting is the passion of all the ingenious youth. No horses trot like American horses, many of them do not know how to gallop. Then, again, the roads in the country are very bad, and a vehicle which was not both light and strong would never get along. It is found better to have carriages ("wargons" they call them) that will bound over the roughest of bumping ground, even the roughest of mud, and carry the tough woods of the country enable the builders to conform to these requisites.

We are sorry that our friends have not sent specimens of those excellent blue wargons which are built in such numbers for western emigrants, and especially for the overland route to California. These exhibited are chiefly for town use.

A racing cart is a model of lightness and workmanship. The felloes of the two lofty wheels consist of only two pieces of hickory wood; it is quite strong enough to run over turf or a smooth road, but a child could pull it with one hand.

We cannot admire a heavy carriage, gorgeously fitted up; but a check-string, which is also a speaking trumpet, is worth borrowing.

A phaeton of polished native woods, without paint, is not of a graceful form, but it is worth the study of our English coach-builders, who have been tempted by the cheapness and durability of iron to go on adding clamp after clamp, until our carriages are so heavy, that they are only fit for short journeys over the stones.

The high fore-wheels of these American carriages, which cannot lock under, require careful driving round corners, and offer some difficulties to getting in and out with restive horses; but still, the build presents a great deal of original and suggestive matter to an inquisitive coach-builder. Altogether these "wargons" are the most original and striking part of the American department.

A New York saddler has sent a set of four-horse harness of the most costly description, all mounted with solid silver. Unless among expectant Lord Mayors or recently-elected Sheriffs, he is scarcely likely to find a purchaser in this country.

The New York sleigh does not strike us as so handsome as those sent from Montreal.

THE AGRICULTURAL IMPLEMENTS.

Deserve inspection. The ploughs are good; some of them economise in case of fracture, by dividing the share into three parts.

A reaping machine, similar in principle, but more elaborate than those used in Australia, is of value when labour is scarce, time of value, the corn dry, and the straw worthless. A series of prongs catch the heads of corn, cut or pull them off, and throw them into a basket, as a horse or ox marches along.

All the American tools, especially a set of axes, should be examined by our mechanics. In this department they have made great improvement. No axes were their room to a colonist, except those made after the American model.

MISCELLANEOUS.

Under this head may be included a variety of odd matters—patch-work quilts, and ladies' fancy-work; dentistry and wigs; a *Nortus vicus* of wild flowers; Daguerriotypes of great size; a few stuffed birds; and a set of furs, which are made from an animal common in North Carolina. If cheap, they may make a new article of commerce.

The statues of the "Greek Slave," and "Dying Indian," and the machinery, must be properly noticed under their separate departments.

In concluding this cursory view, we must ask our Transatlantic friends to try again, and do better next time.

THE ILLUSTRATIONS.

THE CRYSTAL PALACE BY MOONLIGHT.

From whatever point this fairy-like edifice is viewed, the spectator cannot fail to appreciate its graceful character. But, probably, under no influence are its long-drawn aisles and glittering roof seen to greater advantage than when illumined by the silver light of the moon. The effect of the transparency, the northern orb of which is shown in the illustration, is a thoroughly beautiful; and the moon's light shining through the light-arched roof, gives the airy mass the ethereal appearance of crystal, and instates the popular adulation of the structure. The pavilion-like architecture of the east end is also seen in this view of the Palace; and the "tall ancestral tree," keep watch, as it were, around the stately shrine of the world's treasures.

The view is taken from the east end of the Serpentine, whose unruffled surface, reflecting the moon's rays, lends enchantment to the whole scene.

1.—COLOSSAL STATUE OF THE QUEEN, IN ZINC.

This statue, which represents our gracious Sovereign seated upon the throne, arrayed in all the attributes of Royalty, is an appropriate complement from the Vieille Montagne Zinc Company, of France and Belgium, to this country, in commemoration of the Great Exhibition of All Nations. Its production also affords an instance of extraordinary energy, having been, we are informed, "commenced and brought to its present state within the short space of three months." The statue stands, with the pedestal, 21 feet high. The design and modelling are from the hands of M. Dant in, *sculpteur*, of Paris; the etchings of the pedestal by M. Leunormand, architect, and produced by M. Harcourt. The statue was cast under the immediate inspection of M. Victor Pallard. Independently of all consideration as a work of portraiture, this is a remarkable production, and deserves attention.

2 AND 3.—PAIRS OF SILVER SALT-CELLARS, BY MOREL.

These are four very pretty designs, for boys and two girls, in the Louis Quinze style, bearing skeletons of silver gilt for the salt. The design and execution are equally creditable to the producers.

4.—CROZIER HEAD, BY ROGERS.

A beautiful specimen of work carving, by this justly-celebrated practitioner in the art. The flowers and foliage, in high relief, are executed with a delicacy and boldness which can scarcely be surpassed.

5.—VENTILATOR, BY BIELEFIELD.

One amongst many ingenious applications of *papier-mâché* executed by patent machinery, to which Mr. Bielefeld has for many years successfully directed his attention.

6.—WALL DECORATION, BY MORANT.

A very elaborate production of painting and sculpture-work in the Louis Quatorze style. In the centre is a female figure surrounded by foliage, with various animals in compartments, the whole enclosed within an architectural composition of marble pilasters, surmounted by a rich frieze. The capitals of the pilasters present Cupids in white, peeping forth from the richly gilt foliage.

7.—ORNAMENTAL LEATHER, BY DULUD.

M. Dulud, of the Boulevard des Italiens, Paris, who has devoted much attention to the design and ornamentation of leather after the manner formerly practised at Cordova and Venice, has sent in several specimens, of which we engrave one. The colours are brilliant, and the devices in good taste.

8.—FIRE-DOG, BY MESSRS. BAILEY.

For description, see No. 11.

9.—BLUE AND GOLD DAMASK, BY HODGKINSON AND CO.

There is a great amount of freedom and excellent management in this specimen of silk manufacture; and though it might be objected that the forms are a little angular in detail, yet the result is sparkling and satisfactory. As an elegant adaptation from nature, without any straining after effects not easily produced, it may be quoted as an example. Without being gaudy, the surface is well covered.

10.—CHAIR, BY JEANSELMÉ.

M. Jeansemlé's collection of arm-chairs and *fauteuils* exhibits great variety, having regard equally to comfort and tasteful appearance. We have selected for engraving one of rather original composition, after the antique style.

11.—FIRE-PLACE, BY MESSRS. BAILEY AND SON.

Another specimen of fire-place art, in a different style. It is a three-slatted register-stove; the slabs of china richly enamelled; the outer work of Siena and white marbles. The scroll-work above the grate is all richly gilt. On either side are two fire-dogs, of novel construction, representing gilt eagles standing on bright steel orbs; the standard beneath being gilt also. One of these dogs is represented on a large scale in figure 8.

12.—CHIMNEY-PIECE, BY J. P. VAIDRE.

The design of this chimney-piece is essentially French, but at the same time so admirably adapted to the material, that the more florid characteristics of style are kept down. The Caryatides are elegant and expressive, the action being free and unconstrained; and when seen under the marble shell, which the whole is intended to support, the effect will be elegant and pleasing. As an illustration of our remarks on the iron manufacture of France, it is worthy of high commendation.

13.—FANCY FURNITURE, BY LEVENE.

The principal object in this group is an extremely elegant cabinet, in tulip-wood and burl, with paintings on porcelain in the centre of the panels. In the back, on the right, is a lady's escritoire, in maple-wood, inlaid with tulip-wood; and on the left, a lady's work-table, of very pretty shape, and elaborately inlaid.

14.—GROUP OF PLATED WARE, BY MESSRS. BRADBURY.

A salver, a cup, a goblet, and an inkstand—all fine specimens of the taste and workmanship for which Sheffield is justly celebrated.

15.—FENCIBLE, BY MESSRS. BAILEY.

A very elegant production in bright steel and gold. From the initial letters and crown at the back, it would appear to have been made for a distinguished personage. The fender, an extremely rich composition of grapes and vine leaves, with a boy seated in the centre, is gilt throughout.

16.—SOLITUDE.

This is one of the statuettes sent in to compete for the prizes announced by the Art Union Society.

17.—CABINET, BY TAHAN.

A piece of boudoir furniture, upon which all that good taste could suggest and art accomplish, has been lavished with an unsparring hand. It is of pear-tree wood, elaborately carved, with devices in foliage and birds. In the panels are very successful copies on porcelain of Madame Marcellé's celebrated studies after Goethe's "Mignon," the originals of which formerly belonged to the Duke of Orleans, but are now in the possession of M. Moit.

18.—QUEEN MARGARET, BY JOHN DELL.

A very pleasing statuette, produced by Messrs. Messenger and Son, from the original model by Mr. Dell.

19.—CROFT OF BOOKS, BY HANCO.

Worthy of passing notice, as specimens of gaudy and costly book-binding, by M. Hanco, bookseller to the Propaganda at Mechlin.

20.—CLOCK, BY FRODSHAM.

A very elegant clock, upon a slab supported by an eagle. Above the clock is an ornament, composed of a broken pillar—the work of time, and a serpent—the emblem of eternity.

21.—ARTICLES IN PLATE, BY SMITH AND NICHOLSON.

This group presents only a title of the attractive and highly-finished works in silver sent for exhibition by this celebrated house, and to which do equal justice to its well-earned renown and the arts of the country. In the middle is a centre-piece, composed of an apple tree, round the stem of which are four figures dancing. To the left of it is an extremely elegant production, a centre-piece, the stem of which is composed of lilies of the valley. In the foreground is a very handsome fruit dish; on the right, a claret jug. The other articles are of equally beautiful design and workmanship.

22.—ELIZABETHAN FURNITURE, BY C. J. RICHARDSON.

A table and a chamber seat, both carved in oak, in the Elizabethan style, by Mr. Richardson.

23.—TABLE AND BOOKCASE, BY O. J. MORANT.

The table is of elegant design, and distinguished by the finest workmanship. It was made for the Duchess of Sutherland, and, we believe, from her design. The swans are painted white, the lilies and bulrushes partly gilt and partly white. The bookcase is also white and gold, and of very pretty design.

24.—BROOCH, BY LATILIN AND PATEN.

Prettily designed; the principal object a large pearl, of fine quality, upon which rests a female figure, in oxidized silver; the rest of the composition is gold.

2.—CHIMNEY ORNAMENT IN 1857.

This is a very elaborate composition, which, by its originality and ingenuity, has secured for the author a high position in the ranks of the ornamental resources of decorative art. The chimney group represents the conversion of a Moor to Christianity; the figure, earnest, and chivalrous bearing of the Christian knight, who is pointing out the truths of the Gospel, and the deeply reflective and conscientious character of the contentment of the Moor, being a study of the human mind, and a study of the human heart, and a study of the human soul, and a study of the human life, and a study of the human death, and a study of the human resurrection, and a study of the human glory, and a study of the human power, and a study of the human wisdom, and a study of the human love, and a study of the human hope, and a study of the human faith, and a study of the human charity, and a study of the human justice, and a study of the human truth, and a study of the human beauty, and a study of the human goodness, and a study of the human greatness, and a study of the human nobility, and a study of the human majesty, and a study of the human grandeur, and a study of the human 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civilisation, rather than leaning, with perverse indolence or mistaken and childish pride, upon traditional institutions.

Although Belgian productions have figured in the national exhibitions, only three exhibitions exclusively Belgian have been held. Belgian contributors figured honourably in the French official exhibitions of 1801 and 1802; and in the French exhibition of 1806 they occupied a distinct and honourable rank. While Belgium was only a French province, her manufacturers, of course, competed as compatriots with French manufacturers; however,

after the separation of Belgium from France and her union with Holland, at the instigation of England, her industries were exhibited at the exhibitions of the Netherlands States of which she formed the southern province. The fifteen years during which the house of Nassau governed the destinies of Belgium form a melancholy epoch in the history of this country, curiously described by an old English writer as "the cockpit of Christendom." The Belgians, with their intense love of nationality and their Gallic blood, could not amalgamate with the sombre, unimaginative Dutchmen. Each saw in the other charac



16. "SOLITUDE." ART-UNION OF LONDON.



17. CABINET. BY TAHAN, PARIS.



18. QUEEN MARGARET. (BY JOHN DELL), MESSRS. MESSENGER AND FON.

teristics which kept alive a settled and determined enmity: each saw that the policy of their respective countries required separate government. Holland, under the restrictive system of commerce, which, for the benefit of the Belgian provinces, was declared necessary, found her commerce decreasing, and that of Belgium rapidly extending—the business of Amsterdam was fast removing to the banks of the Scheldt: it was, therefore, with cordial pleasure that the Dutch and Belgians saw their governments divided—the Dutchman retreating to his table land to reconstruct, by liberal commerce, his slackened business; and the Belgian to cultivate his fields and extend his colonies, under the warmth of a firmly planted national flag. The history of Belgium, for the last fifteen years, fills up the happiest page of her troubled, blood-beamed records. Having felt the yoke of three distinct Continental tyrannies, she had now emerged from slavery, to vindicate, under the blessing of native and congenial institutions, the noble character of her children, and the fruitful capacities of her soil. Among the patriots who directed the current of popular events in the impetuous year 1830, and carried this country through the terrible dangers which attend even the most righteous civil war, M. Silvain Van der Weyer, now the representative of the Belgian nation in this country, was not the least conspicuous.

Belgium figured in four exhibitions of industry, conjointly with Holland. Of these, the first was held at Ghent, in 1820; one in Tournai, in

1824; one in Harlem, in 1825; and the last at Brussels, in 1830, while the Prince of Orange was endeavouring to quell the discontent which Belgium then openly manifested towards the house of Nassau. At the exhibition of 1830, the contributors amounted to 500 only; whereas, that of 1835, held under the disturbing influence of grave political developments, mustered 1020, of whom no less than 813 were Belgians. The exhibition of 1835, however, held at Brussels, is, strictly, the first exhibition of industry exclusively Belgian. This first attempt to rally the manufacturers and agricultural farmers of Belgium, coming so soon after the convulsions and consequent commercial stagnation through which the liberated country had struggled, but which it had cheerfully paid for an idolised nationality, was necessarily, when compared with the last, a failure in point of numbers, and in the important signs of progress which have always marked the repetition of industrial exhibitions whenever they have been conducted on national grounds. Only 631 exhibitors figured at it; and the articles exhibited, though presenting a hopeful picture of future promise, were certainly inferior in character and excellence to the last exhibition of the Netherlands. The contrast, which, though it might be easily and fairly accounted for, did not flatter the national vanity of a people who had been told that they could not support themselves as an independent nation, raised fears and doubts in the minds of many men in authority when the official documents were issued summoning the industrial classes to send specimens of their skill to their capital in 1841.

But the stride which the country had taken within the six years which intervened between the first and second Belgian exhibition, was immense and unprecedented. Progress had been small, too, it should be remembered, in the teeth of unusual commercial disasters—disasters which generally allow the labourers' tools to rust, and the workmen to starve.

The terrible commercial crisis which the year 1833 closed, and the effect of which was so lasting, very naturally called up fears in the minds of men whose very independence was yet an experiment. It was an easy matter to fill the vast galleries of the Belgian Museum of Industry; but the manufacturers naturally dreaded that, in spite of their titanic efforts, the deplorable disasters amid which they had laboured would divulge their sad results in the nature of their manufactures. However, in the month of February, 1840, the Chevalier de Theux de Meylandt, then Minister of the Interior, issued a Royal decree intimating that on the 15th of July, 1841, a public exhibition of national industry would be opened; and that the government of the exhibition would be confided to a commission consisting of ten members. Provincial committees were also appointed, having powers of selection and rejection over articles within their jurisdiction; and the Ministry announced that the jury would pay particular attention, in its decisions, to the utility and cheapness, as well as to the artistic merits and technical excellence, of articles exhibited. The Government further reserved to itself the power of



19. GROUPE OF BOOKS. BY HANCO, OF MECHLIN.



20. CLOCK. BY FRODSHAM.

acquiring, by purchase, any articles exhibited, with the view of perfecting a national museum of industry. The expenses of carriage were defrayed by the Government. Exhibitors were invited to send the trading price of articles to the jury, and they were allowed to display the prices upon their goods the exhibition.

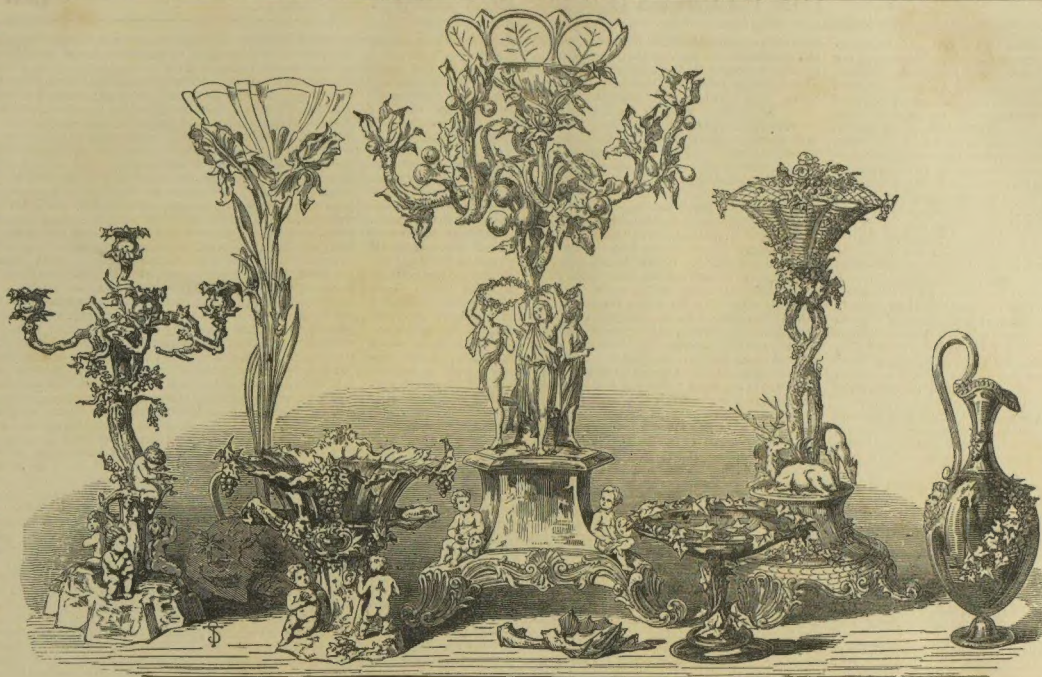
Delay having taken place in the transmission or arrangement of goods, the exhibition was not ready till the 1st August, 1841, on which day M. Nothomb (the new Minister of the Interior) formally opened the galleries of the Musée Industriel to the Belgian public. On this occasion, the president of the Exhibition Committee addressed the Minister on the character of the exhibition in these hopeful words:—"You will see, sir, by the number and the variety of the products exhibited, the extension and development of Belgian industry which have marked the years which have passed over us since our last exhibition was closed. Though remarkable for many manufacturing excellences, this exhibition will be noticed chiefly for the useful nature and cheapness of its contents. Belgium, having worked out the problem of economic production, now pauses to find channels for the profitable export of her superabundance." In reply to this address, the Minister referred to the sixty leagues of railway which had been laid down in Belgium since 1835. The object

of the exhibition of 1835 was to demonstrate that Belgian industry had not perished in the struggle which had emancipated the country; but the Minister frankly owned that the country had other and brighter hopes in

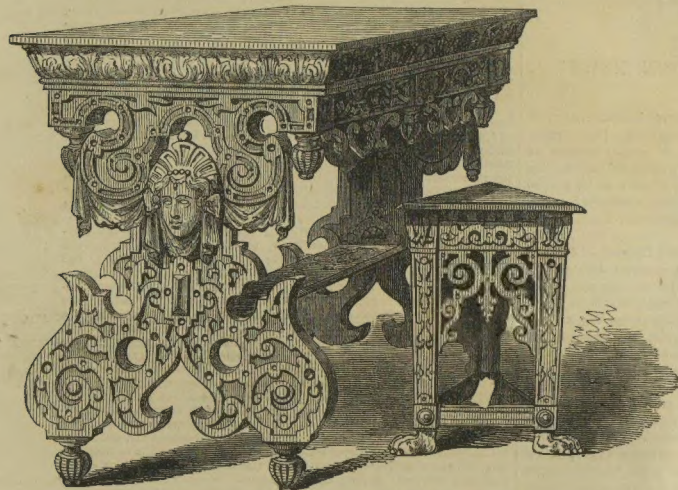
to that coarse material which is to cover the bare back of the weaver?" Happily the jury preferred to see a product that would carry comfort into the homes of the people, before the lace destined to

the exhibition upon which the doors were then falling back. In continuation, M. Nothomb warned Belgians that the brilliant bazaar, which justly flattered the national pride, by no means represented fully the industry of the country; inasmuch as many and great departments of industry—many exhaustless sources of wealth—as, for instance, coals (the production of which had lately been enormously extended), could not be represented at such an institution.

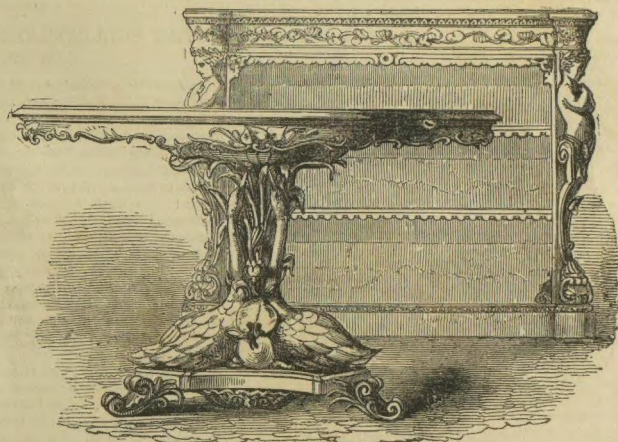
The jury who reported on this exhibition, in a preamble to their official declaration, characterized the gathering of industries as one where trials of strength were rare, where exceptional contributions were few, but where there were a vast number of articles, on the excellence of which the manufacturing prosperity of a country must rest. "We are," said the jury "the first to admire an exquisite fabric, rich and splendid lace, a model Royal equipage, or a grand palatial ornament; but we examine with more attention and interest than we devote to these achievements, those projects which are destined for the great mass of consumers. In what relative importance does the finest fabric stand the bare back of the weaver?" Happily the jury preferred to see a product that would carry comfort into the homes of the people, before the lace destined to



21. GROUP OF PLATE. BY SMITH AND NICHOLSON.



22. ELIZABETHAN FURNITURE. BY C. J. RICHARDSON.



23. TABLE AND BOOKCASE. BY G. J. MORANT.

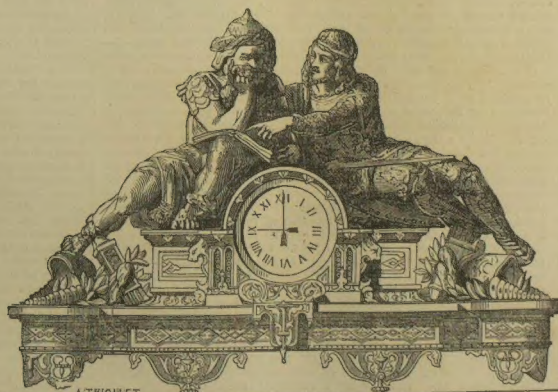
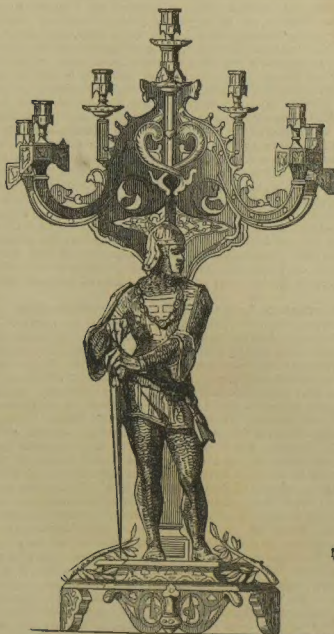
cover—the more to display—the heightened beauties of a duchess. In this they showed how truly they comprehended the spirit of the times they were approaching, and how worthy they were to enjoy the complete independence which their countrymen had established. The number of contributors to this exhibition was 975. Of these, 76 were from Antwerp, 403 from Brabant, 152 from West Flanders, 136 from

East Flanders, 77 from Hainaut, 73 from Liege, 8 from Limbourg, 13 from Luxembourg, and 32 from Namur. The growth and preparation of flax, which is the great industry of

Belgium, and particularly of East and West Flanders, had increased marvellously. The industry which had for years been worth an average of two millions sterling to the country, had been assiduously nurtured. Belgium, that in 1835 possessed only one spinning factory, boasted in 1841 no less than eight in full activity, employing forty-seven thousand machines. From the Tournai factory of MM. Boucher, flax threads



24. BROOCH. BY MM. LATILLIN AND PAYEN



25. CHIMNEYPIECES, IN ALLENT EN BRONZE. BY M.M. LEROLLE FRERES.



NEW BOOKS, &c.

ponents are of superior (C to A) in composition, combine all the latest improvements, are powered by alkaline power, combined with elements of long, and finished with the same care and attention that is hallmarks in distinguished their manufacture. Warranted for three years, and exchanged if not approved of.—A variety of second-hand by Broadwood, Collard, Erard, and other makers, from £100 to £1,000. Also double and single-action Harps, by Erard, from £10.—N.B. Every description of musical instrument tuned, repaired, and taken in exchange.

TRADE AND SPADE.

THE POETRY BY CHARLES MACKAY.

THE MUSIC BY HENRY RUSSELL.

Quasi Allegro.

tween two friends, in days of old, A bit - ter strife be - gan, And Fa - ther Spade with Bro - ther Trade Dis - pu - ted man to man. "You're

vain, un - du - ti - ful, and proud," Said Spade, with flash - ing eyes. "You earn your thou - sands while I starve, You mock my chil - dren's cries. You

a poco ride in state with lord - ly looks, You dwell in bow'r and hall; *ad lib. assai* You speak of me re - proach - ful - ly, And pros - per on my fall. So,

from this hour, in shine or show'r, We'll learn to live a - part: I rul'd the earth ere you were born; I cast you from my heart."

ritard.

SECOND VERSE.

And Trade lost temper in his pride.
He utter'd words of scorn;
"You do not know the ways of me:
Amid your sheep and corn
You doze away the busy day,
Nor think how minutes run:
Go, put your shoulder to your work,
And do as I have done.
You've all the earth to yield you wealth,
Both corn and pasture land;
I only ask a counting-house,
And room whereon to stand.
And from this hour, in shine or shower,
I'll learn to live alone;
I'll do without you well enough—
The world shall be my own!"

THIRD VERSE.

And thus they wrangled night and day.
Unfair, like angry men,
Till things went wrong between them both,
And would not right again.
But growing wiser in distress,
Each grasp'd the other's hand—
"Twas wrong," said Spade, "to rail at Trade,
He loves me in the land."
And Trade as freely own'd his fault—
"I've been unjust," he said,
"To quarrel with the good old man
Who grows my daily bread.
Long may we flourish, Trade and Spade,
In city and in plain!
The people starve while we dispute,
We must not part again."

FOURTH VERSE.

And all the people sang for joy,
To see their good accord,
While Spade assembled all his sons,
And piled his pientous board.
He fed them on the best of fare—
Untax'd the foaming ale—
And pray'd, in England's happy shore,
That Trade might never fall.
And busy Trade sent fleets of ships
To every sea and strand,
And built his mills and factories
O'er all the prosperous land.
And so we'll sing God save the Queen.
And long may Brother Spade,
For sake of both the rich and poor,
Unite with Brother Trade!